

SUGGESTIONS

ON

THE ANCIENT BRITONS.

PART II.

CHAPTER I.

Cases of Coincidence between British and Attic Institutions and Archæology.—Emblematic and Heraldic Corn Ears.—Dragon.—Music.—Woolen Fillets.—Oak Garland.—Mistletoe, and Druid belief in a Future State.—British Marine.—Oracles.—Murder a Capital Offence.—The Blue Belt.—Literary construction of the form, "He is Feeding," and Attic approximations to the Aramitic.—A Digression on Dorisms.

THE British remains in the west of Europe having been discussed, we proceed to consider, in the east of Europe, cases that seem parallels to the preceding.

British coins occur bearing *ears of corn* on one side. At Wood Eaton, five miles north of Oxford, on the banks of the Churwell, such have been discovered. The whole description is on one side. A horse, an ear of corn above, and "Cuno" under; on the other side, an ear of corn, with "Camu." The Collar of the Order of Ermines, in Bretagne, was of ears of corn.

In Mionnett's "Coins," table lviii., are several instances of the ears of corn, as also lx.—lxiv., coins of Greece and

Sicily ; and lxix., tom. i., 347, the coins of Panticapium, on the southern border of the Cimric Chersonese, we have Pan's head with a fillet round it ; on the reverse, a griffin walking on an ear of corn. The case lx. is at Metapontum, in Italy, where, as Herodotus states (iv. 15), a statue was placed, inscribed with "Aristeas," by the side of one of Apollo. That author is giving the legends of Proconesus and Cyzicus, on the Propontis, connecting Aristeas with the Hyperboreans, who (iv. 33) brought to Greece, " *ιερα ενδεδεμενα πυρων καλαμοις*," something sacred, in a bundle of barley-straw : the same Hyperboreans being elsewhere represented as sending Apollo to the South with ears of ripe corn. (Diod. ii. 47.) The "golden summer," or tribute of golden ears of corn, sent by Greek colonies to Delphi, is noticed in the case of Metapontum, and generally by Müller, "Dorians," ii., c. 3, § 7.

The Dragon with golden cheeks, pervades early British heraldry. (Gervas, of Tilbury.) "Pendragon," was the title of the head of the Executive. The dragon was, to a late period, carried in procession on certain anniversaries, as at Burford, on the west border of Oxfordshire.

At Athens, the ancient coins represented Minerva's head ; the reverse, owl, dragon, and cock. On others, the reverse had owl, diota, or morning-pitcher, and, anterior to the age of Pericles, the moon. These are emblematic of the night-watches. Eudoxus, quoting Hipparchus on Aratus (B.C. 400), says, "There is a certain star in the celestial sphere corresponding to the pole of the Equinox." This is not our polar star, which by the procession of the equinoxes was then far from the pole. There seems to be no other star that could be alluded to but γ , Draconis, which, about 1326 B.C., was four degrees from the pole. This sphere mentioned by Eudoxus must have been an Oriental sphere, as at that era in Greece there were no colures, ecliptic equinox, or great sphere. These were introduced by Thales, as also the constellation of the Little Bear, by which the Phœnicians steered.—*Strabo*, i. 1. *History of*

Astronomy, Society for the Diffusion of Useful Knowledge, c. 2.

The *dragon with golden cheeks*, an emblem embroidered on articles of the wardrobe, identify *Ion* as of Athenian parentage in the tragedy of Euripides.

The dragon occurs also in legends referring to the Euxine, at Colchis and the Chersonese; also at Thebes and Lycia. But at Athens it is a symbol of *night*, לַיַּל, whence *Hellas*, and the other emblem, the *owl*, לַיִלָּה.

Music, as an early British accomplishment, is paralleled as among archaic institutions at Parnassus, Thebes, Elis, Olympus.—*See cap. 7.*

Fillets of *wool* were worn by the British Druids, and the same material was wound about branches carried in their processions. At Delphi and at Athens the same usages are found. Saturn bound with woollen fillets occurs in an ancient myth.

The oak is associated with the Druids: with the talking-oaks of Iolchos and Dodona, and the “Dryopes” of Mount Cæta and Delphi, as well as the same “Dryopes” in the Peloponese at Asine and Hermione, where they were associated with worship or ceremonies in relation to agriculture of a very primitive character, related to that at Phigaleia, Thelpusa, and other towns in Arcadia.—*Strabo*, p. 373, &c.; *Müller D.*, i. 2, § 4. Asine, we are informed by Pausanias, preceded Andana as the site of the shrine of the “great gods.”

“Dryopes” renders *Oak-head*, i.e., oak-garland—a synonymous name. “Druocephalæ” attaches to a town in Attica, the first station on the road of the Delphic Theoria.

The mistletoe, and a pure system of religion, are accredited to the Druids. The “Eleusinian” mysteries at Athens were allowed by the ancients, Heathens as well as early Christians, to convey sublime truths, unalloyed with idolatry and classic superstitions. The whole subject will come under review in a subsequent chapter. The “Elysian fields” were directly referred to in those mysteries with the alternative of good

and evil, or future rewards and punishments. Socrates scoffed at the Eleusinian "slough of despond." "*βορβορος*," and the scenic representations of sudden light, these are among the circumstances that have leaked through a veiling antiquity. Homer plants the Elysian fields beyond the plains of Asphodel, near the Cimmerians. In that narrative, and in the 6th *Æneid*, the herb *mole* is generally identified by the scholiasts with the misletoe.—*Odyss.* The dance after death of daughters of Cecrops is another case of the Druidical faith at Athens.—*See cap. vii.*

It will be with some difficulty that we shall have to trace the early Aramitic name or names for the Deity in classic mythology. Perhaps the only direct case for *Shadai* (Sidi of the Triads) is that of *Side*, styled wife of Orion (Müll. M.), and whose beauty excited the jealousy of *Here*, the Ionic Deity (see next chapter), "Orion," is referred by many ("Nimrod," cap. i.; Müller, "Myth," Appendix) to the root of *aura*, *aurum*—splendour. We shall have to notice this constellation, and the imputed *Cisleu* of Eastern vocabularies, as applied to it. The name seems referible to *אור*, which is constantly recurring in the Book of Job, with the idea, *sun*, or the heavenly orbs in general. The ordinary name for the sun, *Shemes*, seldom occurs in that Aramitic poem, and the reason suggests itself that *Shemes* conveys the idea of a *minister*, or *secondary*, as if it were applied later as an admonition to Sabaism, with which the era of Job was not infected. *Side* would be thus confused with the idea in the "*Jah*," which is referred to *יה*—beauty.—*Vitringa*, in *Jes.*, xii. 2. It is remarkable that *Jah*, in Oriental order of writing (from right to left), *יה* was inscribed on the temple at Delphi.—*Hesyeh v. In.*

In the lxviii. Psalm, the above two titles for the Deity occur. *Shadai* is only used in that passage in the whole Book of Psalms.

The *nautical* character of the Britons is on classic record, in the case of the Veneti, or "Armoricans," of Cæsar's campaigns, and of the channel fleet of Carausius. The

marine of Athens was its great concern, and the "ship-money" of our ancestors was a tax almost suggested by the *λειτουργία* of that Ægean State.

The *oracles* of Greece will be found to have based themselves on Aramitic and Druid customs and opinions. The appeals to the opinions of the elders in Job will bear critical examination, as suggesting the authority of the *ρητρα* of Delphi, where *Tripod*, and the *afflatus*, or supernatural agency, or effects on the Pythia, must appear as accessories of a later epoch and a foreign school.

The recognition of *murder* as a capital offence, instead of as a felony, to be compounded for by a weregild, distinguished our code from the Saxon law; the fact of a distinction, if not otherwise to be ascertained, is made out by the name or title the offence bears, and has borne, at Common Law, and in the texts of our law only from time immemorial. *Murdredum*.—This word is not referrible to any Teutonic or Celtic root; it is not to be merged in *morte* and German *mord*, at least in the early usage of the word, because the idea murder was not part of their laws; and the fact being so, the name of the offence in later Saxon codes should be a derivative, and not an original word, and if a derivative, it is rather to be referred to a Cimric institution than to another root or origin.

Mord, מרד, is *rebellion*, but a word of same sound, מרצח, is *slaughter*.

In early Hellenic institutions, the capital nature of the offence is sufficiently defined. *Orestes* is the type of a murderer under the bann of the laws. The furies, or "Eumenidæ," are a circumstance of foreign introduction, as will be shown hereafter. The principal object of a fugitive seeking *asylum* (which is signified by "Fleet," פלח, in our own case), is quite apparent in the *Orestes*. The *Craugallidæ*, קרע גאל, "bowed to blood-guilt," and the "Phygallidæ," associated with the *Orestidæ* in the narrative of Pausanias, express fully the character in the scene. "Taking sanc-

tuary" is exhibited in the *Creusa* of the "*Ion*," standing at the altar of Apollo at Delphi.

The Hesiodic and Homeric representations are of private revenge, not of public justice; but those poems (as Müller observes) have broken up the ruins of an older system.

Green boughs, *ιλασμοι* and *ικατηριοι κλαδοι*, were common in expiatory ceremonies, on public or private occasions of humiliation. The Aramitic *כִּפָּה* has the idea of *expiation* and of a *bough*. The Druids were *Ouages*, as from *γυ*, bough. Træzene was famous in cases of expiation of murderers, and it was the place whence set out the *Theseus* or the *Nine*, *עשת*, for the reorganization of Athens. Træzene had its *Nine* families. Træzon ("Iliad," ii. 843) is title of a dynasty of the Cicones.

The *Belt* of British chivalry, with its distinguishing colour *blue*, occurs in the "*Iliad*," vi. 194:—

"Οινεὺς μὲν ζώσθηρα διδου φοινικὶ φαεινόν."

A remaining point of parallelism is the British idiom with the Aramitic, and of both with the Attic dialect. Its discrepancy from the Ionic, or common Greek, is idiomatic, or radical, and not confined to the accessories. The Attic construction and the Attic verb are discordant to that of Greek in general. The phrase familiar to the British, "I am walking," "He is feeding," is strictly Semitic and Attic, *εἰμι υπαρχω τυγκανω*, or *τυχω περιπατων*. The Hebrew verb (Lee's Grammar), in the present tense, is accented as an abstract noun, or as a word expressing a function, and not a substantive thing, so that the division of what we call "the verb," or the enouncing word, is provided for, anticipated, and pointed out by the accent and form, and the copious use of the "verb substantive," with an actual noun or participle, is normal in that language. The distinction is kept up in the participle, a *building man*, or *builder*, and a man *in the act of building* at this or some expressed time. This double participial form may have fallen into disuse in Athens, but the traces of it

are observable in such words as *Ἀρχων*, in the names of some of the months, and of the districts *δημοί*. The Spanish *esta hablando* is not as Hebrew *verb substantive*, which in Spanish is *es*, not *esta*; but it is translated thus, *esta*, "he is in a state or condition" (an expression embodying the abstract noun), followed by the intended qualifying adjunct or word expressing the abstract quality. The difference would be, "John *is* the John eating or walking," and, "As to John there is eating or walking," *esta* applying to the latter. Except this doubtful case of the Spanish, the British sentence is a solecism in Europe.

That construction called "absolute," or a sentence formed by the simple apposition of a noun with the participle, occurs in the Attic as in the Hebrew; without restricting the case, as in common Greek, to the possessive or genitive inflexion or case (or the ablative in Latin), that restricting condition seems to tack together the absolute or independent and other members of a sentence: not so in the Attic and Hebrew, where the simple apposition of noun and participle supplants the regular sentence or enunciation by a verb. Other parallels of construction are, a plural verb with singular noun, the accusative case omitting the governing preposition *κατά*, the genitive *Αἰδου*, omitting *οἶκος*, the ellipsis of the noun *ἀμφοτέρησι* (*χερσὶ*), the omission of the alternative or last member of a conditional sentence,—“if you do this,”—the expletive “*φυγὴν φυγεῖ*,” “*υβρίν υβριζει*.” The confusion of particles obvious in the Hebrew, as the use of the causal “for,” when comparison “as,” is intended; this and similar discrepancies are matched by the Attic superabundance of *αν*, and by the expression “*οἶσθ’ ὅτι ποιήσῃς*,” which may be resolved into “as you know so do.”

The homogeneous character of the Hebrew verb, or the variations of tense or time, without varying the letters of the root, or repetition of any of them, or addition to them, is observable in the old Attic future, styled in the grammars “second future,” and the omission of the consonant inserted in the last syllable of the perfects; so that the

Attic gives *εσταα μεμαα*, omitting the *κ* or *χ*; the Aorists *εσευα εχεα ηλευα*, also omit the characteristic consonant.

The simplicity of form appears also in the accusative case *ποσειδω* for *ποσειδωνα*; in the vocative of same letters as the nominative *φιλος* for *φιλε*.

Accentuation also seems to give parallels, the Attic future (2d) taking it on the last, as in the Hebrew.

This dialect in its progress introduced the schism of Old and New Attic, making the fundamental difference of the Attic, as contrasted with the other dialects, less obvious in the new style of Attic.

If the normal characteristics as of a distinct idiom, or the conditions of a peculiar stock with a graft of the common Greek, be not made out by these points, the nature of the Attic variety of Greek will appear in comparing them with the class of variations respectively "Ionic" and "Doric." The former of these two differs from the common Greek, chiefly in its principles of euphony, or abundant use of the vowels; but (next chapter) Ionic and common Greek were one at an early era of revolution in the settlements, dynasties, or races there.

Dawes ("Miscel. Crit.," § 3), in discussing the Atticisms, *δρῶ ἀπολω*, &c., considers the exceptional form to indicate in some cases a future tense, in others a subjunctive mood; the latter, as in Aristoph. *Plut.*, *ἐγὼ δὲ τι ποίω*, which he renders, "But what *must* I do?" So Ran., 1165, *τοῦ σιωπῶ*, and *ἐγὼ σιωπῶ τῷδε γ*, which he renders, "*Must* I hold my tongue for this coxcomb?" So *Lysistr.*, 530, *Σὺ γ' ὦ καταρατέ. ΠΡ. Σιωπῶ γω*; "*Must* I hold my tongue?"

Now the coincidence of one tense for two modes of expression, "you will" and "you must," is a patent Hebraism. The Attic use prevails in *εἰμι ἀπείμι ἐξείμι* for futures, as in the Hebrew, but the above learned critic contends for the form *ιμι*, when used in a future sense. He also adduces instances of infinitives used for optatives after *αν* with the preceding word: *οἶμαι ἀν υἱας οἴησαι* from Xenophon is one of the cases.

The relative taking the case of its antecedent, instead of that governed by its verb, is also in the Attic a trace of the oriental idiom.

Distinct from the Attic, the Doric or Achean seems chiefly to assert a peculiar vocabulary, and a preference or abhorrence of certain consonants; thus it has *Αλτις* for *τεμενος*, *Οσιρις* for *Διονυσος*, *βαρις* for *ναυς*, *λογος* for *μυθος*, *Αρδεις* for *φαρετρη*, &c. It confuses the letters β, γ, δ, and occasionally other consonants, using π for κ (so the Latin), and sometimes for μ, and it avoids the σ, the latter peculiarity (*fuga sibili*), being a striking Dorism.

As to the last point it may be observed that in the Hindu an *s* had a peculiar force, in some cases rendered by *k*, as the Greek also rendered (Herod. ix. 20), the Persian “Masistios” by “Makistios;” that *s* in the Sanscrit has a peculiar symbol. (See “The Alphabet,” by T. H. Key.) It would almost appear that the other Doric discrepancies in spelling arose from the Doric epoch being coincident with the introduction of written characters into Greece, or from the Achæan-Doric race having a written language at the time of settling in Greece. It would also appear that they had been indoctrinated by the Zend settlers on the coast of Asia Minor, or where (at Xanthus) the alphabet in use, like the Tuscan, wants the letters *b*, *g*, *d*. The Xanthian inscription also shows a division of word from word throughout by a line or dot. [Fellowes Xanth.]

This might account for the superabundant use of the article in Doric, as if taken in the place of the dot or sign of separation. The ancient Egyptian use the Doric or Greek article *ο*.

See further in “Gregorius de Dialectis,” and Müller’s Appendix, *Dorians*, neither of which warrant, or lead to, all the opinions here hazarded. But it appeared that, having to suggest the circumstances (next chapter), of introduction of the Hindu or Ionic tongue, and to point to its antecedent in Greece, some decided suggestion was called for to account for subsequent changes, as in the Doric dialect, the argument *α*

priori being that the supervening Achæans and Dorians would either have adopted the language of the country, or have introduced their own; the latter appearing out of the question for a military minority in a well-settled and civilized community (such appears the case upon intrinsic evidence, even of the *Iliad*); they should, it appears, in the course of one or two centuries, have spoken the Ionic or common Greek as the Normans in England, or as the community in England, after some centuries, had a common English.

The Normans, indeed, being unlettered, had quickly lost, even in France, their own Scandinavian tongue; the "lingua Franca" they brought with them to England was a fluctuating idiom. The Achæans or Dorians had, until the epoch of the "return of the Heraclidæ," been kept together in confined districts, and above all, while in progress through "Asia Minor," probably as mercenaries to the ruling dynasties there, had learned the written alphabet of that civilized community, or of those and other (Cretan) communities. "Dorisms," in the sense here indicated, would not be the first or last instance of names obscured by being rendered in the phonetic system of a foreign visitor and commentator. Either an exceptional written character or mode of enunciation might account for the dialectic difference. These Dorisms would have disappeared in the Greek, had the Dorians mixed freely with the subject population of their territory, but not otherwise. The Romans in Britain obscured topography by their rendering it into alphabetic characters of their own; the "cockneyisms" of the *h*, *v*, and *w*, being perpetuated in the vernacular or local parlance of the sites of Roman headquarters, or the metropolitan colony (London) in particular.

Much of the force, if any, in this reasoning, must rest on the case, to be hereafter made out, of the Achæan-Doric migration (chap. 6). The subject may here be dropped, as simply a suggestion of an original Attic language overlaid with Hindu, and distinct from the Doric use, pronunciation,

and writing of the common Greek, or "langue du pays," in an Ionic community long settled there, and once the ruling caste. Our observations on *Dorisms* have been chiefly in illustration of the marked character of the Attic with which we are more immediately concerned, at least in the present stage of the inquiry. See further (chap. 6), as to the eastern origin of the Dorians.

CHAPTER II.

Of Hellenism and the Classic Greek.—Ionic the Common Greek.—
 Ionians distinguished by Apatouria, Apatouria in the Vedas.—
 The Hindu Bagh, Heri, Iswara, and the Yoni, in Bacchus, Ares,
 Ephesian Deity, and the Latin Juno.—Other Hindu Institutions in
 Hellas.

THE approximation of British to Athenian antiquities, is an idea, however, of no easy acceptance with the learned or unlearned, who may unite in an objection to the case for argument; because we are seeking for what is of Britain where all is Greek. If we turn to inquire what is Greek of an early period, they reply "Pelagic;" but if we demand what is "Pelagic," there comes no more satisfactory reply than it is the most ancient *Greek*. Such is the base of scholastic or classic archæology. The identity of Pelagic and classic Greek in general is not disputed, notwithstanding the epithet *βαρβαροφωνοι*, applied by Herodotus to the Pelagians of Cyzicus on the Propontis; that term implied, perhaps, some dialectic or provincial discrepancy detected by the ear of that early traveller.

More exact philology and ethnology in modern times, has collected the ancient classic tongues, and some living languages of Europe, as of the Sanscrit or Hindu family. This affords a truer base of argument; denying all affinity of the British or Cimric with any Hindu tongue, we have to institute a comparison of institutions from Britain with others at Grecian sites, at an era precedent to that of Homer and Hesiod.

Classic Greek *in genere*, and Ionic are allowed to be the same, or the latter is allowed to comprise the common Greek, and must be admitted to have been the general language of Greece at some remote era. Were, then, the Greeks or Ionians of that era Hindus? If the affirmative appear, a more definite question comes to be disposed of. *Hindu* and *Ionic* is not identical with *Hellenic*, nor do the latter necessarily merge in *Pelasgic*; but, reserving the latter point, we have to determine what is *Ionian*, or what has the Hindu to do with Ionian, or with common Greek, or Hellenic?

"Javan" is the name applied, in the "Vehara Mihiri,"* to Greece, by Hindu and Arabic writers, and is the place intended under that name in the sacred Scriptures; the "Ionian Sea" indicates a dynasty, and the "isles of the Gentiles" (Gen. x.), אֵי גֹיִם (*ai goi*), or Ægean, were the possession of Javan.

Müller, in despair, says, the Ionians of any settlement, previous to Theseus in Athens, may have "dropped from the clouds." (Dorians.) The Iliad notices the "long-robed Ionians" simply as the contingent from Athens (Il. ii.), and Herodotus says, that the degenerate remnant of the race went westward to the shores of Asia Minor (lib. iv.). It appears, however (*Ibid*), that to the last they were to be identified as of the genuine stock, by the celebration of the APATOURIA.

That important word has never been approached for interpretation, as it appears, by authors, either ancient or modern, in connexion with Greek philology. In the "Rig Veda Sanhita," edited by Rosen, 1838 (the work is incomplete by the premature death of that eminent commentator), on the word "*aptura*" (iii. 3), he renders it by *ap*, "aqua;" *tur*, "properare." Other forms of the first word are *pa* and *pani*. In the same Veda, Agni, the deity presiding over fire, and *Bagh*, the sun, also occur. "Bacchus," in the Doric dialect, is "Osiris." Bagh, in Hindu mythology, is

* See "Hist. Astron.," Society for the Diffusion of Useful Knowledge.

identical with, or a function of, *Iswara*, the sun. In the worship of Diana at Ephesus, the chief priest is "Essen," or Essem (the *Sun*, Persian), and also styled the "Bee;" that insect is an emblem painted on *Iswara*. In the "Rig Veda," an uniform and primitive fire-worship is indicated, as Rosen observes, on the hymn, "Apri Saktum" (xiii.), *i.e.*, to the "twelve deities," which are given severally by name on that occasion and in several other passages, all refer to one "ignis sacer sub variis appellationibus."

In the Eleusinian mysteries, Bacchus was the assessor of Ceres, and the feasts of Bacchus (Dionysia) were of the most solemn at Athens: the Orphic hymns recognise the high sanctions attributed to Bacchus. (See chap. vii.) In the "Rig Veda," the incident of Cacus in the traditions about Hercules have their prototype, as noticed by Rosen (vi.). Other coincidences of Hindu and Hellenic fable are noticed in "Nimrod," by A. Herbert. The explanation of *Apatouria*, as just given, may refer us to the "*απιστον μεν υδωρ*" of Pindar, but in the course of centuries that lead on Ionic decline the original ideas of national objects and names seem to have been lost. Bacchus is transformed into the wine-god, and water, as a principle or element for worship, seems lost. We find, however, in asylum in Arcadia, disguised, too, when represented visibly, in the terminal figure with goats' or rams' horns, evidently belonging to another race, the name, PAN, recalling the Vedas and the Apaturia. *Pan* shares with Apollo and Jupiter jurisdiction over the Furies, or the power of inflicting mental maladies (Müll. Dor.), while *panic*, fright, and "lymphaticus," or "nympholepsy," appear to point to the element intended in the Apaturia. The Ionic deity, "*Poseidon*," appears simply an expression of dynasty; under the name *Ægeus* it appears equivalent to *Ægean*, and, as at the seat of government for the isles, the latter name becomes a local power, or family at Athens, usurping the "*Theseus*," which will be made to appear an appellative connected with civil institutions not of Ionic origin.

The name Ionic, or Javan, appears referrible to the *Yoni*, the Hindu emblem of a still-prevailing national importance. At Pœstum this emblem is sculptured on the hand of Isis. The Lingam and Yoni together form the *crux ansata*, symbol of the planet Venus. The name Yoni appears to have passed in Italy into that of *Juno*; this latter is also the Tuscan genius invoked by women, but that impersonation is rather referrible to *Janan* (Persian), the “*soul*,” as will be presently explained. The “*Here*” of Greece, as well as the Ares, son of *Here*, may represent Heri, the Hindu god of war. In Professor Wilson’s preface to his recent translation of the Vedas, it is observed that Vishnu is mentioned only as subordinate to Indra, and Siva not mentioned at all, while Bramah appears as the inventor of castes. The Vedas are addressed to “the deified elements, to heroes and sages.” The Puranas, which are later than the Vedas, refer to the deluge and the survivors in a boat, and inculcate the absorption of all things in the Deity. This is quite in accordance with the character of the Eleusinian faith or doctrine, in which, as observed, *Bagh* of the Vedas appears by the side of the Hellenic or Attic Demeter. Heri may have been an appellative in the Vedas, deified afterwards in the West. The Ionic era was passing off at the date of the Iliad, which was 500 years before the age of Herodotus (Herod. ii. 53), agreeing with Hesiod’s remark (*Εργα και Ημερ.*, v. 564), that Arcturus rose heliacally sixty days after the winter solstice, which fixes the period of Hesiod and of Homer, supposed to have been isochronous, at B.C. 950. At this period we find the Greek idiom settled, so as to have given us classic authors or works of that date. This will throw back the date of the Ionic Revolution, or the appearance of Hindus in Europe,—as far back, perhaps, as thirteen or fourteen centuries before the Christian era, when we find the Dragon a circumpolar star, and as such adopted at Athens.

We thus have a suggestion of origin of the classic Greek, the idiom of Hesiod and Homer. The spectacle of a Hindu

irruption, a march, perhaps, reversing that of the Great Mogul and of Nadir Shah, or a prototype of the revolutions in Hesperian latitudes under the auspices of the Caliphat. The record of so great an event subsides, in "your philosophy," into the sculptures at Ephesus, representing Bacchus and an Amazon, or those in the *Altis* (Pausan), with Hercules and the Amazons contending for the *belt of Mars*, an incident (the belt) from our own British heraldry or school of chivalry. At Athens the same conflict is recorded, as between Theseus and Hippolyte the Amazon, and perhaps repeated in the antagonism of Neptune or Ægeus, as the old supremacy of the Ægean against the new. But the tenor of Attic institutions and traditions makes peaceful relations with the Ionians, and perpetuates the real character of "Bagh," even the leopard-skin (contrary to the received opinion or gloss on the fact of its adoption in the Bacchanal wardrobe) being typical of the starry heavens; that animal, נמר, Nimar, being so used as a symbol. This appears obscurely in a passage of Numbers xxxi. 36, and is distinctly stated by Diodorus Siculus (i.) to be applied to Bacchus with that intent and object. "Nimr," or Nimrod, in this sense, may have preceded Bacchus, and the name may subsequently have been applied to the earliest planisphere or system of catastracism.

The "Arcturus, Orion, and the Pleiades," given for a rendering of verse 9, Job ix., is perhaps the grossest assumption of ancient or modern glossists. "Orion" literally gives any or all of the orbs of light in the heavens, אור. But "Kislieu," the Aramitic name in Job applied to Orion, as in our version of Job, is used in Isaiah as a general, not a particular group of stars. The word ascribed (in Job) to Arcturus, עש, is also used as an epithet (to moth) to distinguish or describe it, and is here, possibly, only an epithet. The constellation, the "Bear," named in the East, may have thence come west, and the idea, Giant, applied to Orion in Hellenic myths, may or may not have had an Oriental source (as identical

with Nimrod and, like him, a hunter), but we have no grounds for assigning any date for their introduction into Hellas, if the case were so; and we shall have reasons to see that the "Bear" was not the earliest name by which that constellation was known at Athens, and yet it may have been from the first there named "Arcturus." (See chap. vii.)

Babel was known to the Hindus by the name, "Padna Mundra," the era of whose foundation was said to be contemporary with "Danaus." ("Nimrod," ii. 15.) There was a city "Padna" on the Tigris. This name, Danaus, unless it repeat the Hindu Jain of the early or aboriginal Hindus, will scarcely aid in characterizing the event or epoch of the Ionians. The literature of this Oriental race fixes unmistakeably the case of immediate connexion. The "Rig Veda," as explained by Rosen, gives many examples of rules and forms of construction as in the common Greek. Actæon, after having been torn by his dogs, was sought for from Greece to India ("Nimrod," 65); and, so far as Actæon is to be supposed identical with Orion (*ibid*), it may afford an indirect allusion to the astronomy of an early period at its Hindu source: it may, perhaps, prove that the early Ionian settlers recognised that name, "Orion," for the heavenly bodies, as an Aramitic term in use *in situ*. Nimrod, the hunter, is identified with Orion; where these traditions met, or how the two hunters were transferred by consenting traditions to the stars, we cannot determine. It would be a bold conjecture to say the Hindu expedition to the West ascended the Euphrates, and crossed Syria to the Mediterranean; but the above applied meaning of Nimr or Nimrod, and that of Orion, is a suggestive point. Herodotus says the priestesses of Dodona were called "doves," because they spoke a foreign tongue (he supposes the Egyptian), an idea that may have been traditional at Dodona, since *Ioneh*, יונה, reports *dove*. Homer, in his frequent allusions to a double nomenclature, distinguished by *καλεουσι θεοι, ανδρες δε . . .* suggests an antecedent Hellenism, foreign to the language of the Iliad.

The following are mythic references to a Bacchic and anti-Bacchic dynasty:—Ino, daughter of Cadmus, mother of Melicertes, and in that character the Isthmian “Leucothea,” of the Theban house opposed to Bacchus, is represented as leagued with Bacchus against the Cadmean line she was related to, νεφέλη, ἴσ; *On*, a *cloud*. Actæon, son of Aristæus and of a daughter (Antonoe) of Cadmus, opposed to Bacchus, and in his catastrophe approximated (hostilely) to Diana; a spectre, an object of a search towards India. Argus, with peacock as a symbol (the name recalls “Rag,” Hindu *song*), opposes Cadmean *Io*. The Argonauts, according to Pindar, navigated the Indian Ocean. The golden fleece, or ram, the gift of Pan and theft of Ærope or Thyestes, is therein the cause of a displacement of the solar system. Theseus, unfriendly to Ariadne, wife of Bacchus. Lycurgus, King of Thrace, opposed to Bacchus. Actæon, ἄσπ (wheat), son of Aristæus (earth), the nursling of Ceres, and son of Erichthonius (earth), was, as just noticed, opposed to Bagh, and was traced on the path from Hellas towards India; the more western worship or institutions on the Ægean had attracted attention in India, it would seem, before their emigrations hither. The *golden ram*—by that animal or the adjunct, gold, was the symbol of Bagh, or fire, the source of light and animating principle of the solar system, and object of the dragon-watch of Cætes, offspring of the sun; and as such may have been adopted by the Ionians from an Aramitic astronomy. (See chap. iv.) In reference to the foregoing, generally, the anti-Bacchic Thebans of the house of Cadmus, making a copious classic, dramatic, and lyrical subject of Greece, would point to the Ionic conquest and settlement, dating back to a period, perhaps marked in some record with astronomical particulars, or set forth with an introductory notice of “Bagh,” and the Hindu solar system or theogony—the “Rag” or *song* of a Hindu bard preserved at Iolchos.

The “*Iounians of Bacchus*,” as a recognised parallelism or synonym, occurs in many passages; for which see

“Nimrod,” ii. 89. “Osiris” is the Doric name for Bacchus, referring to the original name, Iswara. The Orphic hymns as distinctly report the Hindu idea, in its primitive strength and purity, as of the era of the Vedas: the late Dr. Lamb, in an unpublished essay, entered fully into this subject; he shows that the Egyptian synonym, “O-Seir,” means, “the Star,” and he collates and compares with the Orphic poem the prophecies of the dying patriarch Jacob, and of Balak, in the Pentateuch. (See chap. vii.) In the Homeric hymn to Pan this deity is saluted in Olympus by Bacchus, and from such induction Pan may now claim further notice. In the “Ion” of Euripides, Creusa assigns as the birthplace of Ion a cave at Macra, in Attica, sacred to *Pan*. The same name occurs in “Pandion,” which connects the Ægean dynasty at Athens with one in Lycia. The watery element, Pan, is symbolized in Poseidon, which at Orchomenos is “Iton,” probably from the Arabic, *وتر*, *Otin*, *water*; but “Poseidon” is a name involved in obscurity; it may involve the root, *πotos* (as “Neptune,” *νιπτω*), and the termination may refer us to the recurrence of *Dan* in Jordan, Eridanus, &c.; the last having the synonym, *Po*, as of the Hindu *Pa*: the latter converted to aqua (as *ιππος* to equus) connects both shores of the Ionian sea: eastward, Peneus and Achelous (aqua) occur as generic words for *river* (Scholiast on Euripid.); but these analogies are, perhaps, unsatisfactory, and we may leave *Pan*, as in the Homeric hymn, all day wandering down the mountains and in the plains hither and thither, but at sunset assembling the nymphs with hymns.

Indra, the Hindu heavens, and great theme of the Vedas, occurs obscurely in classic mythology. Each Orphic hymn assigns a particular incense to the respective divinity, so the Veda. Olympus is redolent with *nectar* (*קטר*), *incense*, the *αμβροτον ειδαρ* of the Homeric hymns. “Olympus” signifies *palace* or *mansion*. (M. D., 21.) The name, “Indra,” occurs in composition in a great variety of early Homeric and other titles:—Scamander, Cassandra, Andromache, Alexander, Androgeus, Andros, Isander, Leander, and apparently made

a class of words; so Herodotus uses as a class-word, the title, "Scamandronumi:" in "Scamander," with a synonym, "Xanthus" (Alexander also will bear out the same arguments), *ander* seems an *epithet*: perhaps *andr* is used, as "of God" in Hebrew, to amplify the character. Orchomenos was (Pausanias) *Andrais*, and *Minyan*, the latter, מִינִי, is the *heavens*.

Let us pass on to the "Pelasgi," who appear to claim, what we deny to the Ionians or stock of the common Greek tongue, the title to something original in Hellas and Hellenism.

We will, however, first cursorily give the principal matters of this section in a recapitulation, with further annotations by the way.

That the Iliad ignores the Ionic dynasty simply throws back their era beyond that of the Iliad. The Ionic race gave to the Iliad its language, common Greek; but an antecedent era of civilization, overlooked by the Iliad, gained its Bacchus of the Eleusinian faith or mysteries from the same race: an interval of centuries required for the settlement of that (Hindu) language in Western latitudes, acknowledged in the very fact of a new tongue so perfect sometimes as a graft, but generally as a substitute for the old—that interval must have developed institutions for the political consolidation, and, perhaps, arts, for the Hesperian community; but whether of Hindu origin is a question.

The so-called Ionic in architecture is traceable, in many particulars of an essential character, to Nineveh—the columnar capital, the cornice-ornamentation, the "honeysuckle," and "egg and tongue." (Layard, 274.) At Telmessæ the Ionic column (Fellowes, 109) is not on Ionic ground.

Besides the Bagh (Bacchus) of the Orphic hymns and of Eleusis—a name of high import, and comprising sanctions beyond all the faith of a more refined era in Greece—the *Here* is claimed for India by her symbol, the peacock. As

Bacchus became the assessor of Ceres at Athens, Juno, the Hindu *Yoni* or talisman, was incorporated with existing Aramitic celebrations: this was exaggerated by the Pelasgi to the Phallic ceremonies.

Iris, Juno's messenger, is יורה, the *early rain*, as Here, in the *Iliad*, sheds from her cloud fertility on the flowery earth. The Ionic *Amazon* is swarm, המהון.

"Here," mother of Mars, was probably *Heri*, the Hindu Mars; and Areopagus, at Athens, may have been the quarter assigned for their sojourning, or the court for cases of homicide, of an original, not Hindu, institution.

Juno, the Plataea chariot-borne and in bridal veil, as well as Hercules Charops, of the same neighbourhood, may have been Pelasgic. (*Pausani. Bæot.*)

The succession of races is not apparent in the references to the Ionians in Herodotus. The twelve cities on the northern shore of the Peloponese, assigned to Ionians, have Semitic names, as have the *nine* rivers in Elis, of which Thesoa, תשעא, is one. "Neleus" is referrible to the Persian "*Nelade*," *people* (Fellowes' "*Xanthus*,"), or to the same with Semitic description, נהל, *inheritance*, Codrus, to נדר, *mourning*.

The *Iliad* gives *Ελληνες και Αχαιοι* in language of the Ionians, while this race appear only as the Athenian contingent in un-Hellenic costume. The decay or fall of the Achæans are among the facts of the Homeric poems (*Odyss. vii.*); and, when history emerges from the periods of ruins or myths, a new race, the Doric, supersedes all others, except at Athens, on the continent of Greece, up to or nearly to the *Πελασγικον Αργος* of the *Iliad*. "Argos" here, as in the Latin "Argive," appears equivalent to "Grecian:" the Pelasgi were overspreading Greece. Subsequently (*Herod. lib. ii.*) the "Ionians" merge in *Πελασγοι Αιγιάλεις*. It is, therefore, useless to attempt the discovery of an Ionic race and dynasty in Greek records, *i. e.*, to find a clear expression of an Ionia or Ionic State on the western shore of the Ægean. "Bacchus" is given under the name,

"Agnis," in the Rig Veda, c. vii., as "duobus parentibus genitus." Referring to the fable of Semele (סמל, idol) in the Veda, circumstances connect Agnis with Hercules. The water-principle (αριστον μιν υδωρ) worship, or *Pan*, becomes disguised, when idolatry placed all ceremonials on its own base. The terminal figure became a Phallic Hermes, or the *goat-eared* deity, copied from the Egyptian Mendes by, perhaps, Pelasgi. Yet Pan Lycæus was rayed, and the same head with rays is occasionally styled "Rayed Bacchus." (Denis, "Tuscan Cities.") *Pan* shares with *Zeus* and *Apollo* jurisdiction over the Furies. (Muller, Dor., 307.) The *Zeus Lycæus'* priests brought rain by their invocations; thus they realized the idea, *Pani*. There was an *oracle* of *Dionysius* on Mount Pangæus, Thrace. *Dionusus* (at Athens) realized דינוס, *plenty* and *security*. The *Jupiter* of Olympia seems to typify immensity, or *Indra*, the apparent idea of Olympus, a "mansion," or its application to "Indra," i. e., heaven.

CHAPTER III.

§ 1. Pelasgi.—Cabiri, Sybils, Gipsy.—§ 2. Gipsy “Chales,” or “Romi.”—Marriage.—Roman Institutional Points and Language.—The “Orphici.”—Syrian and Greek sites of Gipsies, traced in the “Iliad” and “Odyssey.”—§ 3. The Gipsy in India, Russia.—Tyrrhene Pelasgi, Phocæans, Marseilles, Trogus, Pompeius.—Niebuhr’s Etymological Test of Pelasgi in Italy.

THE Pelasgi are not only associated by the term, “Pelasgic Ionians,” with the latter race, but by language, as generally admitted. They are distinguishable from the Ionic race by not sharing the Apatouria, Bacchus, the Amazon or Ephesian shrine, or Pan; nor do we find the Pelasgic Turseni, though afloat on both the upper and lower seas, to have enshrined or invoked Neptune. They hold a place in the Iliad, and appear among the current mythology of classic times and collections, in which the “*λογοποιοι*” may be said to have earned the Doric rendering of *λογος* by *μυθος*, and to have done their worst with memoranda of a past civilization. We have received all for the beauty or ingenuity of the accessories, but after entertaining their “endless genealogies” we still look for an idea: we still suspect an antecedent to their *primæval*, something more institutional than anything confessedly Pelasgic. We find material to have composed an Iliad, none to have constructed a city, furnished a community, established æsthetic sequences for its epochs, or to have placed or collected a people into an empire.

Anything to the contrary of these deficiencies will resolve themselves into accessories, as a veil on which succeeding generations have been pleased to read a mystery, instead of lifting it from the objects it concealed.

Müller ("Mythology," c. vii.) identifies the Pelasgi with the Cabiric mysteries and the people who originated them, upon the following facts:—They were found at Cyzicus and elsewhere about the Propontis so late as the era of the Persian war, at Lemnos and Samothrace. At the former place was a Mount Hermeion, and a dynasty of Hermean princes. There, also, and at Samothrace, were Cabiric orgies, with HERMES, CAMILLUS or CADMUS, CORA, DEMETER and HARMONIA, the PHALLUS and ORGIES; there was also an *ιερος λογος in situ*, explanatory of the Phallic obscenity there represented on the statues of Mercury under aggravated circumstances: connected with some of the impersonations was a tradition about marriage—*ιερος γαμος*. He finds the Pelasgi had sojourned at Thebes and Athens, and had been in Sicily, where many of these matters were entertained. Athens had the Phallic-Hermes, with the same aggravated obscenity as at the Propontis, but it does not appear any orgies, or *ιερος γαμος*, were connected with them. At Thebes the Hermes and Phallus were not recognised, but the *dictum* of a grammarian makes Hermes the same as Cadmus; this was true, perhaps, in a later application of the word. (See chap. v.) At several Pelasgic settlements on the Propontis no Cabiric circumstances appear. On the other hand, the Cabiric personages of Samothrace, "Cora," "Demeter," and "Hades," with the *ιερος γαμος*, are found in Sicily. This is the case, to establish Pelasgic relations with the Cabiri, as developed by Müller in the above passages, and he decides it in the affirmative. But the result exhibited is no more than this, that the Pelasgi are found on the Propontis and at Lemnos, Samothrace, and other neighbouring islands, as a community existing within the historical period, celebrating orgies of a Phallic character, diffusing fables connected therewith, and having some

ceremonies or traditions connected with marriage, and a doubtful name, "Camillus," or "Cadmus." In some of these and former places of Pelasgic settlement, the "Cabiri" were found; in other places, the Cabiri appear without Pelasgic rites. Such a case amounts to local relation between Pelasgic rites and the Cabiri: if the connexion hold only in a few places, and fail in a great many, the approximation is accidental in those few places.

As to the "Cabiri:" the Dryopes, who were found at Delphi, mixed up with the early traditions of that oracle, and were established, as before noticed, at Hermione and Asine (the latter a station of the "great gods," prior to Andana), and who, according to Aristotle, were intimately associated with the earliest settlement of Arcadia, had those same Cabiric persons, Demeter, Cora, and Hades, unmixed with Pelasgic or Phallic orgies.

Now, to determine that portion of the case which embraces the other particulars, the *phallus*, *orgies*, and *marriage*. . . . The Cabiric priests in Samothrace, according to the scholiast on Apollonius Rhodius ("Essay on the Eleusinian Mysteries," by M. Ouvaroff, translated, London, 1817, p. 159; and Müller, Orchom), were Axieros, Axiocersus, Axiocersa, and Casmilus. The scholiast identifies the personages intended by these names with Ceres, Proserpine, Hades, and Mercury. Rejecting the latter portion of the information as gratuitous and unsupported by any other description of these names of deities, we have the first name translatable into "love-worthy;" the last referrible to "Camillus," a more known Samothracian personification. Thus: "From Cabira and Hephæstus sprang Camilus" (Acusilaus, a logographer). (Müller, "Mythol.," London, 1844, p. 87.) Another authority, quoted by Müller, makes Cadmilus or Camilus the same as "Camillus," the boy in Roman marriage ceremonies: as such we receive the fourth of the above names. The two intermediate, differing only by a masculine or feminine termination, refer us to the principals (as "ubi tu Caius ego Caia" at Rome) in a marriage celebration.

These four words may give the Pelasgic base for orgies that are implied by their *ιερος λογος*, and the emblem by which they defaced the terminal Hermes of their neighbours.

The "Cabiri" are sometimes made to include Cadmus, sometimes Hermes, sometimes the two names are supposed identical (see Müller, M., *as above*), and Harmonia is also associated with Cadmus at Samothrace and Thebes. Now this is of itself proof of a Semitic settlement, for Cadmus (if referred to the root, *דם*, with the prefix, *ח*) would mean "harmony" (*Chidah*, *חידה*, signifies *enigma* and *poem*, and might offer another handle for a myth). But "Harmonia," at Thebes as well as at Samothrace, might be well left in company with the Cabiri, or the three names before associated with that word, which means (*כבר*), *a long time ago*. The three names in question are given more fully at Hermione and Asine,—*"Demeter Chthonia, Cora Melibœa, Hades Clymenus," i. e., De*, *די*, *plenty; wheat*, *הטה*; *Cora*, *כרה*, *dig.*; *Melœba*, *מלעבה*, *full crop*; and *Hades*, *הדס*, *season, clim*, *חלם*, *breaking off*. This rendering of the Cabiric formula agrees with the Cereal *mundane* principle or character with which the triad of words has been universally accredited. This same formula appears to have prevailed in Sicily (the promontory "*Melibæum*" will receive its meaning out of the same); and we suggest accordingly Semitic ideas in Cabir, and the three, Dis, Cora, Hades.

Thebes and Sicily, in reference to *ιερος γαμος* or *θεογαμία*, also associates itself with Cora at Cyzicus on the Propontis, where Pelasgi were found settled by Herodotus; it opens a fresh source of confusion between Aramitic and Pelasgic ceremonies. All Sicily is styled a *bridal gift*, *ανακαλυπτηρια* (Müller *as above*), or *unveilment*: Sicily is referrible to the root, *שגל*, a *rape*, as Sicania to *שכן*, a *veil*: and *סגל*, a *veil*. *Sic*, *סך*, a *veil*, and *Catania* there to *Catna*, *חתנה*, a *contract of marriage*. This interpretation, if true, would suggest an ancient title for colonizing or usurping a territory. The rape of Proserpine is often in representation assimilated to the rape of *Æthra* by Neptune. It has one oriental feature

—the *pomegranate seed*, which seals her destiny; that plant, *רמין*, being associated with the consummation of marriage. “*Æthra*” appears to be, in the parallel legend, the island in the *Ægean*, *Thera* (Ἰθρα, island), where are found remarkable ruins, and which appears to have introduced the *Achæans* to the *Peloponese*. (Herod. lib. iv.)

1. A third application of the subject is in the rape of *Rhea Sylvia* by *Mavors* on the banks of the *Tiber*.

All these subjects may have been *Pelasgic* usurpations of territory, at an era so remote as to have come under the observation and glosses of *Semitic* races in the *Mediterranean*.

The *Pelasgi* in the *Iliad* are once described at their celebrations. *Ζευ Πελασγικε* has dancing, riotous votaries, styled *Σελλοι*, who are innocent of the decencies of the toilet, *ανιπτοποδες χαμαιευνοι*.

“*Pelasgi*” may render *פלא שגה*, *wonderful wanderers*. “*Turseni*,” *טור*, *town*, *טן*, *consuming*, or *שנא*, *hating*. “*Tyrrhene*” may be *Persian* (“*turre*,” a ringlet), referring to *Pelasgic* physiognomy and elf-locks.

The mythic text of “*Pelasgus*, son of the black earth,” appears to assume “*Hellas the West*, or land of night.” In this sense, *Delos* is “*Star of the dark earth*.” (Hymn Ap.)

Pelasgus is usually made synonymous with “*Pelargus*,” and referred to *Πελαργοι*, *storks* (from their wandering). Now it may be observed, that the *Chaldees* are first mentioned in *Genesis* as “*storks*,” *Chasidim*. To them we apply *טורק*. The *Pelargi*, *πελαργος*, may be the *Cyclops*, the smiths and masons of mythology; but such an assumption, whenever made, is gratuitous. The *Tuscan* vulcan is “*Sethlaus*,” referring to a *Persian* tale of *Seth* and *Caucasus*, hereafter mentioned.

We must now turn from *Pelasgic* conventionalities in classic antiquity, to particulars that may prove suggestive of race.

In the *Iliad* (ii. 814), a pillar, near which the host muster,

is styled *Mυρική* or *Βαττική*: the latter word (it is also referable to *בהט*), some beautiful red marble (Esth. i. 6), may convey a neighbourly gloss, indicating *foolish talk*, *בטא*, which seems replied to by the passage in the Iliad, vindicating its name, *Mυρική*. This is a name associated with a Sibyl, as appears by coins of the place. It is near Cumæ, on the coast of Asia Minor, and as it was connected with Gergis in the Troad, where were a settlement of Æneadæ, who went, according to tradition, thence to Cumæ in Italy, Müller (*Dor.* ii. 2—4) very fairly associates the Sibyls and the Trojan colonists of Asia and Italy. Before proceeding further, it may be observed that *Sibyl*, *שביל*, *ears of corn*, has relation with the symbol of colonial connexion (c. 1), with an adaptation strictly confined to those wandering oracles. Pausanias (iii. 12) gives us as Sibyls, Herophile, daughter of Lamia, and Neptune, from Marpessus, near Ida, another Demo (this word, *δημος*, people, renders the former Lama, *למה*); and he adds, “the Hebrews beyond Palestine rank among prophetic women, *Sabbe*, daughter of Berosus, and Erymanthe, a Babylonian or Egyptian;” he next gives Phaennis, daughter of a chief of the Chaones and Dodonians, in the reign of Antiochus; but the Pileades were the first who sang, “Jove was, Jove is,” &c., and that they preceded Phemone. He adds, that the Cyprian Musæus, Athon, Lycus, Pandion, and Bacis, were all instructed by nymphs. The last, *Bacis*, is associated with Laconia; thither we shall trace the Pelasgi presently.

The word “Cumæ” has similitude to Camo or Caumo (Hindu), *love*, to which “Camillus” is also referable; “Campania” (Camo-pani), *delightful waters*, may be referred to the same, and there we find the Sibyl and *Baiæ*, which may, as also *Bacis*, just mentioned, be referred to “Bahi,” *fortune*.

The late discoveries of interred pottery and remains at Cuma present a type of art irreconcilable with Tuscan or Grecian taste, and confirm the gipsy title to this site.

The word *Bahi* is of the Gipsy vocabulary (*Borrows*), and we have to direct our attention to that race, and to the north, thence to return with those "wonderful wanderers" to Italy and Greece.

The language of the Gipsies is the Sanscrit, as shown by Adelung and by *Borrows* ("Gipsies in Spain"); they are supposed to have been driven from India westward, at a comparatively recent period. *Borrows* (p. 24, Colonial Library,) quotes an author, on whose statement it would appear that their exit followed the Mogul invasion, but he shows that they were at Timour's city, Samarcand, in 1422, before the march of that conqueror eastward. Other traditions bring them from Moultan in the Punjaub. No date is assigned to their entrance in Hungary and Bohemia.

The Magyar (the word expresses a Tartar waggon, *Borrows*) are supposed to have entered Hungary about the ninth century; but in assuming that date, we are left in the dark as to what then became of the Huns of Attila, whom Charlemagne had attacked there, forcing from their "Chagan," or chief, the spoils taken by Attila at the sack of Rome. At the same time, the Caucasus and the Carpathian range are the bulwark of the steppes north and east to Siberia. Their occupants ought at least to have held their ground through the revolutions of empires. The name *Hun* is one of the difficulties of the case: who owned it, or who introduced it to the notice of writers at the decline of the Roman Empire? The gipsy name for soldier, or the name of the gipsy soldier (*Borrows*), is Hunved or Hunyed; two such met on a field of battle in our peninsular campaign (*Borrows*); the one a Spanish gipsy in that army, the other a Hungarian in the French service. On recognition, it appeared to the Spaniard that the Hungarian gipsies were at the very source of gipsy law and importance. At the epoch, then, of the authorities whence we obtain information as to the *Huns* of Attila, the classic writers would have received their information from gipsies, the Hunveds of Attila's

camp. Such communication would have been of Greek with Greek.

In Livy's narrative (lxviii. 15) of the Cimbric war, we fail to recognize the Cimric race in the warriors of immense stature, and the fierce women who cut down their own men if they retreated to their carriages. These are Gipsy characteristics.

At an earlier period, an irruption from Gaul was styled Gallic or Celtic, of which the camp held also the "Cenimagni," or Cimri: the latter on their return resumed the territory about Thoulouse. (*Livy, Ibid.*).

The valley of the Danube was a practical route from Transylvania, and one by which Hunveds and their confederates would have entered unnoticed on their campaign in Italy. A force that could defeat successive consular armies, on Roman ground, must have been as formidable in numbers as the historian describes them. It must have been a campaign of confederate nations from the north and west. The northern boundary of Dacia appears to have been the river *Moros* (*black* in Gipsy), there at Mount Gugu, and the Iron Gates, Gipsy names distinguish the topography of the country, commencing with *Hunyed*. (See Part III.)

The Magyr and other Tartar races may have entered the Carpathian range at successive periods, even at a very remote era, nothing appearing to the contrary, since the Biscayans, or Escurra, made the passage of the Pyrennees, being Tartars (*Borrows*), unnoticed by history. The Gipsy, or "Czigani" (*Hungar*) of Hungary, are nothing to our present purpose, unless they entered Europe at a remote period before the Christian era, and from the south, as wanderers, by the way of Egypt. In history, as "Pelasgi," they are only apparent by the designation "wanderers," but they report themselves from Egypt. A detailed geographical examination of the ground they now occupy to the left (*i. e.*, the high ground) of the valley of the Danube, would show remarkably strong positions, made stronger by art, outside the gipsy territory in the

Carpathians. We may infer permanence to both races who had established themselves on either side the defences of Dacia. Such an asylum would have attracted the "wanderers," Pelasgi, as they were successively headed out by the reunion of a shattered civilization, in Hellas and Asia. The race are peculiarly locomotive, as Borrow says of one of them whom he had met at Java, in Spain, and elsewhere: "He flits over the earth like the shadow of a cloud" (24). Any extensive progress of this people towards permanent settlement in the south, after the era of Xerxes, would have been next to impossible. The silence of history, then, as to the Carpathian settlements of this race, is in accordance with the conditions of the case.

The following, from the Rev. G. Borrow's "Gipsies in Spain," p. 4, may disabuse the reader of some ideas on the subject of that very extraordinary people:—

"Those who have been accustomed to consider the gipsy as a wandering outcast, incapable of appreciating the blessings of a settled and civilized life, or—if abandoning vagabond propensities and becoming stationary—as one who never ascends higher than the condition of a low trafficker, will be surprised to learn, that amongst the gipsies of Moscow there are not a few who inhabit stately houses, go abroad in elegant equipages, and are behind the higher orders of the Russians neither in appearance nor mental accomplishments. To the power of song this phenomena is alone to be attributed. From time immemorial the female gipsies of Moscow have been much addicted to the vocal art, and bands or quires of them have sung for pay in the halls of the nobility, or on the boards of the theatre. Some first-rate songsters have been produced amongst them, whose merits have been acknowledged, not only by the Russian public, but by the most fastidious foreign critics. It is well known throughout Russia, that the celebrated Catalani was so enchanted with the voice of a Moscow gipsy (who, after the former had displayed her noble art before a splendid audience in the old Russian capitol, stepped forward and poured forth

one of her national strains), that she tore from her own shoulders a shawl of Cashmere, which had been presented to her by the Pope, and, embracing the gipsy, insisted on her acceptance of the splendid gift, saying, "that it had been intended for the matchless songster, which she now perceived she herself was not." And again, he says, "No one who has visited Russia can but be aware that a lovely and accomplished Countess of the noble and numerous family of Tolstoz, is by birth a Zigana, and was originally one of the principal attractions of a Rommany choir at Moscow." Page 100: "The gipsies attempted to sack the town of Logrono, about the close of the sixteenth century." Page 40: "Martin del Rio, in his '*Tractatus de Magia*,' speaks of the gipsies and their counts to the following effect: 'When in the year 1584, I was marching in Spain with the regiment, a multitude of these wretches were infesting the fields. . . . The ministers of justice attempting to seize them, they were repulsed by force of arms; nevertheless, all of a sudden, and I knew not how, everything was hushed up. At this time they had a count, a fellow who spoke the Castilian idiom with as much purity as if he had been a native of Toledo; he was acquainted with all the ports of Spain, and all the difficult and broken ground of the provinces. He knew the exact strength of every city, and who were the principal people in each, and the exact amount of their property. There was nothing relating to the State, however secret, that he was not acquainted with; nor did he make a mystery of his knowledge, but publicly boasted of it.'"

Of the race and language of the gipsies, Mr. Borrow has many observations of high importance. At page 232, he says: "Besides the many Slavonian words in the Gipsy tongue (which he had just attributed to their having sojourned in Bulgaria), an equal or still greater quantity of terms from the modern Greek; indeed, we have full warranty for assuming, that at one period the Spanish section (Mr. B. found notice to that effect in Spanish works, at the date 1540), if not the rest of the gipsy nation, understood

the Greek language well, and that, besides their own Indian dialect, they occasionally used it."

Page 234: "Still more abundant, however, than the mixture of Greek, still more abundant than the mixture of Slavonian, is the alloy in the gipsy language of modern Persian words." Mr. Borrow attributes this to the Mogul conquest of India, those conquerors having the Persian incorporated in their tongue, as Persian partizans were in their camp. An answer to such an opinion would be from the fact of the copious admixture of Persian in the British tongue. Both cases are explained by one: Pelasgi in the *Ægean* and *Propontis*, in Persian and Cimric neighbourhood, as hereafter explained. But Mr. Borrow had no difficulty (nor have any competent witnesses) in referring them to the Sanscrit. Bishop Heber mentions his meeting gipsies in Upper India, and immediately recognising them. The English gipsies are known to Sanscrit scholars to be of that tongue. The extracts from Adelung's "*Mithridates*," in Borrow, prove the fact from their vocabulary and idiom.

Dr. Clarke found gipsies in the steppes near the Crimea, in a state of utter barbarism.

Sir C. Fellowes found gipsy settlers at Pinara, near Xanthus, in the costume of ancient Greece, except that their classic casques were not of metal, but of leather. The question seems an open one as to the gipsy caste of the Roumoni of the Danubian Principalities; but this opinion is hazarded without much knowledge of the details of the case.

And the terrible savages of Borneo, Daiks, whose steel cleavers cut through an iron gun-barrel, and who make their title to manhood and marriage the tale of heads they have gleaned from a surprised village, these will, on examining the traits of character and employment and the gipsy topography occasionally occurring in recent descriptions of the island, add another to gipsy usurpations and settlements, conditioned differently from the European vagabond tribes. Perhaps Madagascar would, on examination, yield another

example. The sea-Gipsies of the Indian Ocean without any particular territory or settlements on land, are rovers of a less savage caste, and with poetical circumstances.

§ ii. This people are "Chales," "Chai," and "Romi," or *husbands*. In Northern Asia they are called "Wattul," a word in Gipsy given "Pattul," and meaning *horse-shoe*. It may have been borrowed from the Aramitic בתל, *marriageable virgin*, given in Gipsy by a symbol in figure akin to the *Yoni*. Their laws (*leri*) are three: to keep together, love the Romi, and pay their debts to the Romi. Their power is that of physical endurance and activity, and the mastery of the metallurgic art. These terrible artizans in steel, the δῖοι Πελασγοί of the "Odyssey," the wanderers of the Ægean and the Hadriatic, who found towns and institutions in Greece and Italy, and left a song the base of classical mythology—have no indications of belief in religion or a future state, but are careful about burial, which they prefer in our consecrated grounds. Occasionally ideas appear of transmigration of the soul or living principle into the body of an animal of a lower species. But the one grand ceremonial, on which the whole fortune of an individual is often wasted, is the wedding. Among the accessories of an emblematic kind are the phallus. The whole entertainment is a protracted *orgy*, as described by that epithet given by their neighbours, ערג, *org*—"vehement desire." Having already traced the Roman marriage-personification, "Camillus," to this race, and their "Bahî," or fortune-telling, to "Baïæ," and its Sibyll, we may perhaps find "Mavors" in "Moros" (black), "Faunus," the Saturn of Latium, to "Paon" (Hindu), peacock, related by their spots; "Cocles," the Latin *Cyclops*, to *Cocalos*, "bones" (*i.e.*, a bugbear); and to "*leri*," *laws*, perhaps *Lares*, which in *Ovid* (*Fasti*, v. 129) are accompanied by a dog, and (ii. 600) sprang from *Lara*, a tongueless nymph.

The early Roman law of debtor and creditor is scarcely more stringent than that of the gipsy, who find themselves "nowhere" if indebted, "Pezorrhôs." The law of connubial

restraint at Rome, indicates gipsy ideas. With such a race the loss of their women must have been an occurrence going to the root of their social existence. The rape of the Sabines, and similar cases in Lemnian tradition, point out that great difficulty, which must have formed an epoch in their annals. Whether the Clientes at Rome (whom Niebuhr finds to have been a distinct race) were of the blood, *errate*, of the Chales, is a question that may be entertained, though it is not handled by the great modern authority. "Whether both words (*Rommany* and *Romanus*) were originally derived from the same source, as I believe some people have supposed, is a question which, with my present light, I cannot pretend to determine."—*Borrows' G. S.*, p. 10. The invocation to the "Dii manes," and the idea of "infernal gods" (in Ve-Jovis, the syllable Vi is Persian or Tuscan, equivalent to *avti* [Fellows, "Xan."]), appears due to their faith or mind. Of institutional words, "foros," *city*, is the most important in reference to *Rome*.

The following Latin words are thrown by the side of their Gipsy synonyms:—*Amo*, *camo*; *aqua*, *pa* (p to q, as *equus* from *ἵππος*); *curia*, *keri*; *dens*, *dent*; *ignis*, *yag* (*Agni*, Hindu deity); *nomen*, *nao*; *prœlium*, *pral* (brother); *tu*, *tu*. Niebuhr ("Hist. Rome") traces names, applicable to civilization, to the "Pelasgi," or Greeks, but they will appear in every instance to have passed into the Greek from the Semitic.

The *Wolf* of the Capitol, which seems to have left its sister at Xanthus, in Lycia, indicates a very remote age of art, and a very decided proficiency for a remote era of sculpture. If both could be proved "Pelasgic," a gap would be filled up in Roman and Xanthian annals.

The Phallic obscenity of the Propontis is repeated in the "Priapus" from that neighbourhood, adopted at Rome; the latter effigy was at Rome, and, no doubt, at its former station, a terminal statue for a garden. The name "Priapus" refers to *abundance of fruit*, פֶּרֶשׁ.

Niebuhr classes most of the coast towns on the Western

Sea, south of Rome, and a majority of those on the Hadriatic, up to Venice, to the "Pelasgi." The "Ionian Sea" will vindicate property in that quarter for its true owners. Hadriatic, meaning *arm*, *אֶרֶץ*, appears to have been the earlier appellation. The test of "Pelasgic" institutions adopted by Niebuhr, is the *Juno* and *Minerva*; the one, as before observed, recalls the Hindu emblem or heraldry *Yoni*, and the "Juno promeba." The name "Minerva," *מִנֶּרְוָה*, a *weaver's beam*, associates *matronly office*, or staple quality, for civil settlement, which preceded and survived the Hindu invasion and the Tursene piracies. But Pallas-Minerva had many offices and faces, even the Gorgon's.

Enough has been suggested to account for the burlesque upon any religious objects and sanctions established by and for Semetic Hesperian communities invaded by Pelasgi. The travestie of "Orion," in one accessory to an otherwise elegant allegory, would make out the whole case,—that constellation, no doubt, being named from the season of the Brauron anniversary at Athens. The "Pelasgi" were more tender on infernal or subterranean superstitions, so that the affairs of "Hades" do not suffer materially in a Pelasgic dress. The herb "mole," is *mol wine* (Gipsy), the "sop to Cerberus," though the description makes that important accessory of Hades the *misletoe*. Bacchus, the supreme care of their rivals, the Ionians, has been most transformed by Pelasgic treatment. The marauders did their worst with perhaps the only sculpture of the age—the terminal and guide-posts, "Hermes," of the settlements they invaded. But before we examine what those were, it will be premature to tax even gipsies with wantonness or mischief.

The gipsy appears a strange member of the human family in the foregoing particulars, but he is not entirely a barbarian. Invention is never idle. Truth-telling may prevail among the "Romi," but to the "Goim" stranger he does not do business in that line. Invention finds him a poet on occasion (Borrows) of no mean capacity; musicians, too, abound with them. The hymn to Mercury, styled Homeric, might

be "Pelasgic." The "Orphici" ballad-singers and fortune-tellers, in the decline of the classic era (Müller, "Myth.," Appendix), may have been "Pelasgi," wandering south on their vocations, at an era when civilization headed out their community in bulk, but admitted Cimric hymns or titles from gipsy lips. The Peloponese retained Pelasgic traits. Laconia, which in name may be of that race, "*lacho*," *good* (as it was also styled Achaia, and *καλος* in Laconia meant *good*—Müller, "D.," Appendix), had Pelasgic traits in its "Cabalis," and other dances, its Sibyl Bacis (Bahi) has already been noticed, the Helots (Chales) so jealously watched, and being the conquered predecessors of the Heraclidæ, and, in great proportion, Messenians, are referible to that stock. Messenia ("Mas.," meat), presented in her struggle the desperate and savage character of Pelasgic valour. Pausanias (iv. 9) gives the Messenians the designation "Æpytidæ," which may be rendered *land of Phut* (פִּיט, island or residence), *i. e.*, Ægypt. The tale of Ægyptus and the Danaides is thoroughly gipsy, the *lecha* (chastity) being the one virtue of the sex. The accessory of the tale, the Danaides in Hades, points to the circumstance of *rain* as a novelty to sojourners from Egypt, the same feature appearing in the Hyades, or water-nymphs of Dodona, a Pelasgic settlement. The Greek fable of Perseus, in Pelasgic hands, had Ægyptian scenery. If the Chales left Ægypt by the land passage, they might have passed into the "Philistim," so named from the "Phallus" (פֶּלֶס, to vibrate), the God "Dagon," fish-shaped, דָּג, *dag*, a *fish*: and *fecundity* would be in keeping. They appear in the sacred record, perhaps, as the "Caphtorim," Chai (used indifferently with *Chales*), and *Phut* in Ægypt. The sudden disappearance of the Philistines from the coast, as well as the terror of that visitation while it lasted, is in character with the "Pelasgic Turseni." The term *Greeks*, applied to Philistines, by oriental geographers (Reland. Par.), confirms this. Herodotus gives us the particulars (lib. ii.) of the restoration by

Ionians, described as *χαλκκοι ανδρες*, of Psammeticus. As that occurred while the Ionic Power was in rapid decline, there is some probability that the *Chales* were intended in the narrative; *καλκκιοι* would scarcely have denoted a mark or description of any particular invaders, when all were armed in brazen panoply.

That poem presents intrinsic evidence of its own want of an authentic historical base, or of intentional variance, in the case of the Pelasgi, as well as in the instance of the Troes of Zelea, detected by the Xanthian discoveries of our modern traveller. (See next chapter.) The Pelasgic race, or faith of Achilles and the Myrmidons, appears in one or more passages (the invocations of "Pelasgian Jove," the occupying Pelasgian Argos, are among these); and, on the contrary, the Pelasgians are allies of Priam, though neither they nor their leaders, Hippothoos and Pulaios, figure in action. These Pelasgic leaders of the catalogue, by their description,—

“*Οζος Αρηος*

“*Τις δυο Αηθοιο Πελασγου Τευταμιδαο,*”

suggest a pre-Homeric genealogy wanting explanation, even to the author of the *Iliad*. *Αηθοιο*, connected with the Dodonian Pelasgi, in Achilles' reference to Jove, implies the Styx, or Stygian base of that peculiar theogenic mystery. *Æacus*, too, as an assessor of Rhadamanthus and Minos (the former "deep sleep," or the "visions and dreams of night"), within the Stygian bath of Achilles, seem national characteristics. Another order of facts in the "*Iliad*," are from the marine character of *Thetis*, an ally of the Olympian Jove against the giants and others, *Thetis* being associated with the giant *Ægeus*, as Jove is *Ægis* bearing. Separating the *Ægid* from these particulars for future discussion (see fourth chapter), the Achilles and a maritime race are in apposition.

Without pausing to notice the similarity of "Achilles" and "Achelous," used for *river*, in general, as "Peneus," in some instances (*pani*), there is something suggestive, in the

Homeric scene; Achilles at rest by the water-side, Achilles in action, implicated with the Scamander, a river with strange energies for the purpose of that association.

Whether Achilles and these associations be a group indicating a hero of the Apatourian or Ionic race, or simply refers the record of an existing traditional subject to that school, of which the strong distinguishing superstitions and characteristics have been softened down in the Homeric poem, we have scarcely data to decide. If it could be made to appear that all Homeric was Pelasgic, it would only be adding the reputation of another art, a specimen of literary work, to the reputation of that race in the constructive art, and it would bring the gypsies on the scene in Ancient Hellas, as they at present exhibit themselves at Moscow, an imitative community of no mean powers, and of the very highest in the vocal art. The character of the wandering and hireling "Orphici," jugglers and ballad singers of the later period, in Greece, shows their preference for the title of the earlier poet of antiquity, Orpheus, to that of the imputed author of the "Iliad." The moral of this poem is strictly Gipsy, the "*Lecha*," or female honour, the heroine is Laconian (*Lecha*), and the offended Achilles is the lord of the abducted Briseis. There is a curious significancy in Herodotus' interview with the Egyptian priest (ii. 112), whom he found so much at home in the scandal of Priam's Court, and the troubles of Menelaus.

The "Iliad" and "Odyssey" differ, in the one omitting the landing of Paris and Helen, and afterwards of Menelaus, in Egypt. The "Iliad" gives them a long voyage, driven out of their course to Sidon. The Cypriæ give them a fair wind, and arrival in three days at Troy. There was a temple to the *ἑστὴν Ἀφροδίτην*, within the jurisdiction of Proteus. The circumstances, and place, Sais, are all Pelasgic, or plain Gipsy.

But Homer himself sends Telemachus (Odyss., l. iv.), on the same quest, viz., to that oracular herdsman of the Phocæ, or sea-calves. This name assimilates to that of the wandering

mariners and sharp traders, the Phocæans, who are presently to be considered. The "Myrmidons," in the next chapter will appear to report "Sea-snakes." The father of Achilles is strangely obscured by his all-glorious son in the "Iliad," but he was really in great eminence in the regions of "Kali." Pindar (Ol. ii.) seats Peleus in Hades, as of ancient possession, in the venerable company of Rhadamanthus.

The Odyssey (vi.) leads us by Acheron, the river of Dodona (the Pelasgic site), to the head-quarters of Pelasgic superstition. Syrens (שִׁיר, singer), appear to personate gipsy minstrels, and Circe is of the gipsy cauldron. Whether the Dodonian tripods,—inverted cauldrons,—(Müller, "Dorians"), gave their title to the obstreperous Corybantes,—*Kior*, כִּיֹר, cauldron, and עֵן (with Persian or Æolic pronunciation), *Ban* or *Awn*, *inspiration*, be etymologically just and fair, must rest with the reader to determine. The Corybantic triad, according to Procles, were Diana, Persephone, and Minerva: the last as Patroness of Art and Artizans, and as such joined with Vulcan (Odyssey, vi. 233), *Ἥφαιστος δεδαεν και Παλλας Αθηνη*. The two others, as visitants of Hades, are of Kali, or the gipsy superstition. Procles also joins or assimilates the Corybantes with "Curetes," a name, as just supposed, entering into the composition of the other. The Odyssey (xix. 134) places the *διοι* Pelasgi with Dorians and Cudones in Crete; but the name of this country did not necessarily give theirs to the Curetes.

We shall presently see "Protis," and the Phocæans, in company at Marseilles, as Proteus and his Phocæ, off the harbour of Egypt. The prophetic character implied in that name seems also in another, Damodices, the Bard of Alcinous,—Damo being one of the authentic names of a Sibyl, according to Pausanias, as quoted above. Another gipsy trait, in relation to this discussion of the "Iliad," is to be attended to—the Lecha. Some atrocity and catastrophe about wrongs to women, appears to follow the Pelasgi, as at Lemnos, wherever any noticeable event of their race

is given in mythology, beginning with those Ægyptian espousals (Danaides), down almost to the historical period.

And now to see the gipsy at home, let the reader attentively peruse the seventh and eighth books of the "Odyssey," to which a very limited reference can be made here. The Court of Alcinous have all names from the marine service, not excepting his daughter Nausicaa, he himself being in almost immediate descent from Poseidon. The Court musician or bard is blind. The gods divided to him *evil* and *good*, blindness and poetry. His art is declared, *δαιτι στυναορος*,—an equivalent expression to Milton's "married to immortal verse;" but the effects of his song melting Ulysses to tears and sighs which he would fain conceal, forms a testimony to poetical power and excellence, worthy the Homeric conception, and left to his reader to apply. Does Demodocus represent any other than the "blind old man of Cos" (Homer, Hymn), or who else could have so penetrated Ulysses with the truthfulness of his narrative describing the downward career of the *Achæans*?

That race, Achæan (the subject is pursued in chap. 6), the equivalent to "Hellenes," in the "Iliad," or seemingly the principal name for *Greek*, as the "Iliad" restricts "*Hellas*" to part of Thessaly, escapes mythology and archaic history. But here Achæans were the fallen or past dynasty of Greece, at the era of the "Iliad," and of the confusion covered generally by the idea and title of the Pelasgic beginning of Greece. At this same era, or in this scene of the "Odyssey," Minerva leaves the island of Alcinous, for *Marathon* and Erecthean Athens (vii. 80). *Marathon* had its own sacred prestige or privileges, separate from Athens and Eleusis (M. D., ii. 2, 14). The name is referable to *moros* (Gipsy), *black*, and *χθων*. Pelasgus is called also (Müll., O., iv.; Pausan., 8, 1), "son of the black earth,"—an expression we shall refer, as often as it occurs, to the idea of "*Hellas*," as above: *ליל*, the *night*, *i. e.*, the *west*.

Lastly, while in the "Iliad," Eurytus or Eurytion, the Centaur, or ally to the Centaurs, is from Æchalia (ii.) here

(Od. viii. 224) he is Æchalian Eurytion. The former of the words may report נ, place, and “*Chal*,” *gipsy*; *Chal* has a synonym, *Chai* (Borrows), which appears to occur in Nausicaa Phæacia and Phocæ. The wife of Alcinous was Αρητη, the “*errate*,” or *true race* of gipsy (Borrows. G. S.); the immediate ancestors of Alcinous (vii. 55), are Poseidon and Nausithoos (the latter an expletive or epithet merely), and Perhibæa, of Eurymedon, the Giant-killer,—words that convey the idea of Archaic Hellenism, in a general allusion to the giants or “*Dives of Caucasus*,” part of the subject of the next chapter.

The reader better qualified for the development of this most intricate question, will bear in mind that Hellenic antiquity is, in classic literature, a contradiction to itself, uniting childish and barbarous ideas and manners with an advanced state of art, both constructive and literary; a pigmy and giant, and mingling “airs from heaven with blasts from hell;” rival of Egypt and Assyria at that epoch at Mycæne and Tiryns, and spinning childish tales in prose and verse as at Scandinavia, or among the Teutonic tribes, on the Oder or Rhine, at the era of the Niebelungen.

In reference, then, to our seemingly hap-hazard suggestions on these passages of the “*Odyssey*,” and on the subjects of the “*Iliad*,” it must be observed (M. D. ii. xi. 10), that Marathon and North Attica, at Aphidna Decalea, and Titacus (all names involving “*Cales*” and “*Cai*”), there was a peculiar worship, Hercules, a strange political isolation, friendly to Sparta.

As to the poet of the “*Iliad*,” the suggestion of authorship will of course be generally considered gratuitous. We can hardly expect a patient listening to a hint here given, that “*Homer*” is a title from Aramitic contemporaries, *omer*, אֹמֶר, a *word*, and the strange mythical description of Apollo, bringing from the Hyperboreans the *asses* (Pindar. Pyth. x. 51), has also reference to the Homeric songs,—*Homer*, הֹמֶר, an *ass*. In the Pindaric Lexicon of Damm, the Doric name for ass is given, κίλλος, and

asinine, *κιλλιος*: in this word there is a latent pun, *χιλιος*, to authorize the insertion of *hecatombs*, "*ονων εκατομβας*." As to the principal word it reports, "*Burra*," *ass*, in Gipsy ("*Borro*" is *trick*, and slight of hand), while "*Boro*," mountain, is the received or classic term (Gipsy or Pelasgic) in composition with "*opro*," *beyond*, for Hyperborean, that Aramitic race settled on the Euxine, of whom more in the third part.

We must imagine ourselves at the epoch of this sharp conflict of Hellenic wits of the *ancient* and then *new* regimes, to enter into the spirit of their sprightly repartee; the Cimric sobriquet "*Homer*" adheres to the "*Iliad*," and contemporary effusions of Hindu genius. The rival riddle has become obsolete, almost retiring with Hyperborean to the pillars of the Northern Hercules. If it be an incontestable fact (Boech Inscr. N. 1688, l. 14), that asses were a Delphic offering at the Pythian festival, this may appear carrying the joke a little too far; but if so, we have to inquire how much the title of the poet "*Homer*" may have the better of the sculptured group in Boech in point of antiquity. This Pindaric under consideration, be it remembered, is placed in scene, at the same spot where the sculpture occurs. A very different group of Hyperborean circumstances occurs in Pindar's Olympiac Ode (iii. 24 to the end), which brings the *Olive* (*ου καλα δενδρε εθαλλε χωρις εν βασσαις Κρονιου Πελοπος*) to Greece from the Ister. The Hyperboreans of the Pythian Ode are like the "*Family of Love*" in earlier Christian polemics, or the "*Agapemone*" of to-day, careless of religion in doctrine or practice, or both. These Hyperboreans, with *χοροι παρθενων λυραν τε βοα καναχατ' αυλων δονεονται* (Pyth. x. 60), betray themselves in this ode, if nowhere else. It has no subject or purpose, but to describe the despisers of *too rigid Religion*, "*υπερδικον Νεμεσιν*" (68), while the orgies proceed, "*ειλαπιναζουσιν ευφρονως*." The whole of this Tenth Pythian presents Pindar in the most perfect mood of "*abandon*," the most graceful of all votaries to Euphrosyne (83), *επ' αλλοτ' αλλον*,

ὡς τε μελισσα, the prototype of "Ego apis matinae more modo que," and a challenge to such literal ushers of antiquity as Calimachus and Boech. To prevent mistake, the Pythian ode puts the son of *Danae* with the Gorgon in the Hyperborean group for *Danae*, and other particulars here (the Gorgon head appears, next chapter), not of the original *Perseid*. Bæo, a Sibyl (Pausan. x. 5, 4), gave a true account of the connexion of Hyperboreans and Olen with Delphi. (M. D. ii. 4, 2.)

Could we class or refer to their different nationalities the various traditions relating to the early settlement of Latium, we might make their application with some earnestness. The narrative of Trogus Pompeius favouring a "Pelasgic" alliance of the highest antiquity, with the founders of Rome, will be brought forward presently; there we seem warranted in referring "Picus," "Evander," and "Faunus," or some of them, to the "Pelasgic," or Chales; the last, as before observed, "Faunus," would be referred to "Paon" (Hindu), the peacock of Juno and the Ionians; "Evander," as a Tuscan compound, "Vi-Ander," or Anti-Indra, that is, the "evil Ionian." The various Chalcidians of the Hellenic or more western peninsula would be referrible to the Chales and their Sybils. The "Leleges" of bad repute in the Ægean would have a Pelasgic name from "Lal," *red*, either referring to the red cap or reddened hands of the pirates. The connexion of Greek and Italian settlements on the west shore of the Hadriatic, as at Arpi, tracing its genealogies to Diomedes, may be referrible to a race distinct from the Pelasgic, to be treated of in another section of this chapter.

The Æpytidæ, of Messenia, have been already referred to Gipsy. Eurytus, of Æchalia, the subject of a conquest by Hercules, was of the Æpytidæ (Müller, "Dor." iii.), which makes us refer Æchalia to the Chales. In the "Iliad," Moulis (*mol*, wine), the Epean, asserts a Gipsy name. ("Iliad," vii.) Deucalion, the Thessalian, patriarch of a flood, seems a case of the Chales borrowing a genealogy from an Aramitic original; the earlier name for *Deucalion*

was *Opus*, i.e., *the shady* (an epithet, as in the case of the Opuntian Locri). The Syrens (סרן), or Singers, have an Aramitic title, which would have been well earned by the women of the Chales race, and they had one *place* of sojourn in the scene of action of the Moulis of the Epean; near that locality was the city Chaca. "Damocides," the singer at Corcyra, in the "Odyssey," recalls the name of *Damo*, one of the Sybils named by Pausanias. The Perrhæbians (Müller, "Dor.," xxvi. 28), near Olympus, and extending to the accredited *locale* of the Styx; their prince was Goneus, γονεύς, and they Perrhæbians *poro* (gipsy) *old*, an idea taken up in the name *Pyrrha* of the Myrmidons. The Thracian "Sintians," who worshipped Vulcan, report סן, *robber*. "Sethlans," Vulcan of the Tuscans, refers to Seth, the fairy smith of the Caucasus, in a Persian tradition. "Tubal Cain," i.e., *mutilated Ken*, תבל קן, would be to be explained by "Ken" wanting a letter, "Chai," the gipsies. Hence the *lame* Vulcan of the Classics.

In Laconia, the following are additional indications of gipsy περιολκοι. The Bacchanal ceremonials of phrenetic excess. (Müller, D. iv. 6, 9.) The dances "Calabis," Gymnopædia, and others. (Ibid.) The name for dancers, ρμοι (Romi, Gipsy). ("Iliad," 337, 2.) The Sybil Bacis (Pausanias) before mentioned. "Laconia" (*lacho*, "good," Gipsy), was famous in metallurgy. The epithet, *ευρυχορος*, applied to Lacedæmon ("Iliad"), is to be rendered perhaps *wide, Forum*; "*foros*," *city*—Gipsy.

The Peloponnesians numbered sixteen tragic authors in succession prior to Thespis (Müller, D., 371), and Adrastus, not Bacchus, gave his auspices to tragedy at Sicyon. ("Iliad.")

The origin of trajædy, the goat-chorus, τραγος ωδη, seems indicative of ruin, though subsequent tragedy pointed to a renaissance. There are elder tales and subjects highly poetical, from the traces that show through what envelopes them. There was something better before that old tragedy, as "Bacchus" was junior to the Bagh-Dionysus of Athens,

and debauch a defilement of ceremonials and celebrations of the place where Pelasgi *χαμαιενναι* disported themselves at the era of the "Iliad."

The *τραγος ωδη* accords with the catastrophe and nasty pun on the fable of Orion, with the hecatomb of asses attached to the Hyperborean Apollo, &c. The ancient drama of Sicyon observed the proprieties and ranged respectably within poetic limits. (Müller, "Dor," 271.) The Dorians, by its dialect, claim the *chorus of the drama*. Comædia may claim a Pelasgic name, *camo*, love.

§ iii. Here follow various particulars. The Hindu gipsy, or gipsy in India, has attracted the notice of travellers. We subjoin an extract from Bishop Heber's journal, referring the reader to the pages of the learned Grellman (Buchanan's "Journey," &c., ii., 178, 111, 383; Hindus, "Library of Entertaining Knowledge," ii., 145), which appeared perfectly satisfactory to Sir William Jones. ("Borderers, &c., of Asia," Works, iii., 170.) In India they are now known under the Persian name of *Bazighurs*, "players, or actors." It is believed that among themselves the goddess *Kali* is the object of their worship. ("Library of Entertaining Knowledge," 146.) Some of them are Dacoits. *Daka* means robbery. They are said to sacrifice human victims to Kali. (Ibid.)

Bishop Heber met them on the Ganges. "Some of them came out of their booths as we passed: a race that no man can mistake, meet them where he may, though they are, as might be expected from their latitude and their exposure to the climate, far blacker than any in England, or even than the usual race of Bengalese are. They are the same tall, fine-limbed, bony people, with the same large, black, brilliant eyes, lowering forehead, and long hair, curled at the tips, which we meet on a common in England. I saw only one woman, and her figure was marked by the same characters. In height she would have made two of the usual females of this country, and she stepped out with the stride and firmness of a Meg Merrilees."

We must abridge Bishop Heber's extract to turn to the following from Leyden ("Asiatic Researches," x. 210):—"The Biajus are of two races: the one settled in *Borneo*; the other, a species of sea-gipsy. In some of their customs they resemble the natives of the Maldivé Islands: they annually launch a small bark laden with perfumes, gums, &c., and turn it adrift as an offering to the *spirit of the winds*, and similar offerings to the *king of the sea*. They also launch a small bark laden with all the sins of the nation, which fall on the unhappy crew that pick it up."

The "*Camilla*" of Virgil, *Æn.* x. (*camo*, love), is recorded on a monument at Volsci. Her patronesses were *Diana* and *Ope*,—perhaps Hyperborean, with Ionic tribute in poetry, as to a heroine.

The only faith of the gipsy is in *Kali*, the *Hades* of the Hindu (Heber's Journal), and in similar powers of Hesperia. The *Vi* in *Ve Joves* is Persian, equal to *avti*. (Fellowes' "Xan.") Ceres, the *black*, occurs near Phygalia. ("Pausan.," v. 42.) The Euphemism for the *Furies*, "Eumenides," like "Good Baron" for Satan, Biscay, has Tartar or gipsy indications.

We may not lightly assume nor superciliously reject hints from modern observation or from antiquity, because little is all that Classic archæology or our travellers can furnish.

To deny the Hindus of Kali-worship (the Ionians being the antagonist—Indra-worshippers) a place in history, would be to admit Classic heathenism without a cause, instrument, or introduction; to ascribe Hellenic civilization to the same (Pelasgi) would be to confound light with darkness, as if Persians were to confound "Iran" and "Teheran," *Ormuzd* and *Ahriman*. But to demand proofs in detail, and in a complete series, would disappoint any result, and preclude inquiry.

The gipsy is found to-day in the steppes, and they only know how far east and north of the Indian Koosh, until we trace them in Bishop Heber's and other journals in Northern India. But the marine gipsy also exists in the Indian Ocean,

as a harmless and happy race generally, but not so in the person of the Daik of Borneo, and, perhaps, at Madagascar.

It is more than a mere suggestion, that several epochs of as many different immigrations into Europe of this wonderful people occurred before the time of history,—at least, if any tribe came hither originally by the way of Europe. Persian and Tuscan theogonies and mythology concur in the name “Seth” and “Sethlans” for Vulcan, the Persian fixing his anvil at the Caucasus (Richardson’s “Hafez”), with which other accounts agree (“Nimrod,” by Herbert); and these appear to have been Hyperboreans of Pindar’s “Pythian Ode,” though that account gives the smiths perpetual holyday. In Northern Asia, the gipsy (Borrows, chap. i.) is always smith, “Wattul,” which the Chales, by adoption, or using their own vocabulary, read or call “horse-shoe.” If we are to infer, however, from such premises, that the Pelasgi were really primeval Hellenes, and civilizers of Europe, the peculiar offerings to the Pythian Apollo, as above, come in answer, with an exceptional institution. If we seek the same race in the Peloponese (*Μουλιος*, from *mol*, wine, in the “Iliad,” vii., and the Pylian *Æchalia*, are cases, as before noticed, in the West); and if we take them up in the “*Æpytidæ*” of Messenia (M.D. i. 5—16), we find a race of savage warriors, of atrocious hardihood in defence of the “Lecha,” and later (Cabalis) orgies, apparently ushered in and used by the Helots in Laconia. We are now to take up notices from a Northern literature, as to an exceptional race of gipsy circumstances more westerly in Europe, and of somewhat later eras.

We must leave the Hellenic scenes of these wanderers, with scarcely a regard at such observations from classical authorities as those (Müller, “Orch,” Appendix, 431), that identify the old Argives with “Tyrrhene Pelasgi,” another (*ibid*, and Herod., i., 57, ii., 51), tracing the Pelasgi from Athens to Samothrace with orgies, called Cabiric, about contemporaneously with the Doric conquest, probably a correct approximation to the date. That they were called

“Tyrrhene,” from *tower*-building (ibid., 436)—that the Cadmonians were driven from Thebes by Pelasgi—that these were the Tyrrhenes of the Homeric hymns—that Anchises and Lavinia were Pelasgic—that, only, after the Italian connexion by colonization, Hellenic records mention the Pelasgi as Tuscans (ibid., 440); the latter, a parallel to *Hellene*, being generally confounded with *Pelasgic*—and Müller’s concluding remarks on Niebuhr’s theory (coincided in by others) as to the Pelasgi forming the original inhabitants of Northern Italy, must be confronted with mythical records looking to or beyond the Indus.*

We may preface our concluding notice of this people by a dissent to the opinion of Müller (ibid.), concurrent with that of Niebuhr, that the old Pelasgi and the Tyrrhene Pelasgi were different races. There can be no distinction as to

* Thus Coronis (Raven), mother of Esculapius, was related to Ixion, and wife of Ischis, of Arcadia. The former name includes $\omega\pi\tau$, meaning *generation* and *quick*; the other number is π , *turning, cloud*, and Ionian; the respective ideas give Ixion on his wheel, and the cloud, Juno. Ixion was father of the great hero of the Lapithæ, Pirithous, $\Delta\iota\mu\eta\sigma\tau\omega\rho\alpha\tau\alpha\lambda\alpha\nu\tau\omicron\varsigma$. (Ibid, β .) Herodotus reports among the fugitive Ionians settled in Asia Minor, Αρκαδες Πελασγοι . (Lib. i. 146.) The combinations here make out the Lapithæ as Pelasgi. It may be observed, that the Tuscan sculptures omit Lapithæ in the group of fighting centaurs. We may be allowed, then, to consider the Pelasgi as only secondaries or mercenaries in an expedition against the centaurs. The Lapithæ are represented as hostile to the Apollo and Dorians. (M. D., b. i. c. 1.) The conclusion is that, as approximated to Coronis, or to the Persian symbol of Prophecy, and inclusively in Coronis, to medicine, the Pelasgi claimed or enjoyed admission to a civilized community at Iolchos. The Æpytidæ and Æpytis in Arcadia (the latter a place near Andana, that site of the “great gods”), we have marked by the etymology as gipsy. Æpytus is connected with the worship of the hero Eurytus of Æchalia. (M. D. i. 5—16.) He, Æpytus, was grandfather of “*Iamus*” (son of Apollo and Evadne), and gifted with divination in two sorts by birds and inspiration. (Pind. Ol., vi. 111.) One of the Iamidæ accompanied Archias, the Heracleid, on the founding of Syracuse. (M. D., i. 6, 7.) They were of the college of three orders, “Clytiadæ” and “Telliadæ” being the others (ibid, 2, 3, 3), being all attached to the Olympian temples and deities at Syracuse. The worship or race of the founders was

race where that of neither has been made out. The Tuscan annals should make out such a case, if we are to receive one, but their silence challenges history and imposes silence on us. Why insist on difference in name? Even Herodotus uses the names indifferently. The late discoveries of pottery and graves at *Cumæ* may throw a light on the question, presenting as they do a distinct hand in the work. We may call it the Egyptian type, but why not allow Egypt as well as Italy its various types of art, and hands or minds? "*Pelasgic*" appears applicable to the case, whether it turn up on the shores of the "Tyrrhene Sea" or at the mouth of the Nile; whether at *Cumæ* or at a few isolated sites on Tuscan ground. These piratical marauders and armourers of steel weapons in advance of Hellenic warfare, penetrated Hesperian sites in every direction. Their most permanent position was perhaps Arcadia and Messenia, or "Messenia" encroaching on Arcadia, which appears (next chapter) to have had, contemporaneously with the Pelasgic borderers, an Ætolian force in all its strongholds.

The *Pelasgi* come into the historical epoch even down to the days of Herodotus, as above noticed. After that lapse of an obliterating epoch, we have a distinct notice of a remarkable race of sea-rovers, the Phocæans. The name approaches that of the Homeric *φωκας*, sea-calves, with their Protean head or herdsman. "Myrmidon," *mormad*, "sea-serpent" (a Celtic expression, see chap. vi.), conveys a kindred idea. The *exode* of the Phocæans, as given by Herodotus, is characteristic. In the interval of a truce they

connected with "Artemis Arethusa." (Pind. Ol., vi. 8.) In Pindar's genealogy of Æpytus occur Pitana, mother, and Elatus, guardian, of Evadne. In the topography are mentioned a river Phasane (a name similar to Phasis at Colchis), and Stymphalus, whence Theban colonies and Pindar's ancestors. (Ibid., 144.) The "Stymphalic bird with iron claws," as personating the Cimric griffin, will be noticed in the next chapter. Elatus approximates to one of the Laconian "graces." Elate and Phaenna (*Pausan*), and *הל* and *הפ*, *splendour*, and Iamus to *Jah*, *הא*, *beauty*, case of Aramitic institutions invaded by the Pelasgi.

stripped Phocæa of all its moveable property, except certain sculptural columns or masonry (probably of earlier settlers and owners); they attempt to buy another island from its inhabitants; they sojourn awhile on the isle "Kurnos," and find that the hero "Kurnos," not the place, was fated to be allied to them; they touch at other places, where it appears "Kurnos" was in the ascendant, and fix ultimately at Marseilles. We speak of Kurnos in the next chapter. The civilization of Piedmont and Aquitaine has been very currently accredited to these Phocæans, but history has yet to show us what was the advance made by that district, prior to the Christian era, in the arts, excepting that of a strategic character (betrayed in the resistance of that city to Cæsar's attacks), and the metallurgic processes. We must expect to meet at that locality the hero *Kurnos*, dividing dynasty with the Phocæans, and perhaps shall detect in the "soldurei" of Aquitaine ("Bell. Gall.," lib. iv.) the race of those professors of arms. At present to trace the Phocæans:—

For farther particulars we shall be going to the source if we consult the epitome of Trogus Pompeius, who announces himself of the race and neighbourhood of the Massilians. In another section we will give in full the chapter of Justin, xliii. 3; for the present it will suffice to extract as follows:—

"The leaders of the (Phocæan) fleet were Simos and Protis. They agree to seek the friendship of the Segobrigian king, Nannus, in whose borders they desired to build a city. It happened on that day the king was occupied in preparations for the nuptials of his daughter Gyptis, whom he was preparing, by the custom of the country, to give to a son-in-law to be elected at the feast. Now when all who had been invited to the ceremony had come thither, the Greek strangers were also asked to the feast. The damsel being then introduced, and commanded by her father to present water to him whom she would choose for husband; then neglecting all, and turning to the Greeks, she presented water to Protis, who, from a stranger

becoming son-in-law, obtained from his adopted father a site for building a city."

From this simple narrative, culling out *Ægyptus* and *PROTIS*, we connect Proteus, Phocæan, and Gipsy.

At the close of this book (xliii.) Trogus Pompeius declares his own origin as of the Massilian colonies or states in the neighbourhood of Marseilles, the "Vocones" (*Vocantii* in Cæsar), a name referring us to the root *voco*, *καλεω*, apparently a paronomastic reference to "Chales," *i. e.*, Gipsies. Perhaps Geryon, *γῆρυς*, has the same derivation. Trogus wrote in Greek; Greek letters, in Cæsar's campaigns, were used among the Gauls, but that language was a secret to them. We hence perceive what *quantum* of literature Marseilles diffused among her neighbours. The great and unwonted compass of the work of Trojus, forty-four books, and the subject diffused through all epochs and meridians of the world, betrays less the items of a history, than the traditions and materials of poets and festive commemorations, perhaps progressively settling into cantos of general or popular narrative heard or read in the wealthier circles of Marseilles at a late era. The inhabitants of Massena, in Sicily, at some epoch appear to have been "Pelasgi:" whether their joining the Rhegians, on the other side the straits, in the worship of Apollo (Müll., "Dor."), probably Kurnos or Carnean, be in proof of Pelasgic settlement then living at Massena, is a point we may reserve. The maritime character of the Marseillois in classic times, and the source of their wealth, their successes even against the Carthaginians, is noticed in the next chapter of Trogus; and their daring and obstinate resistance by sea and land engagements against Cæsar and his lieutenants have a peculiar suggestive force in determining the race of the Phoceans. The same author (lib. iv., c. 2) gives the early kings of Sicily, Cocalus, Cyclopians, and Micalus. Cocalus, or Cocleis, used in Latin for Cyclops, may be the gipsy word, *Cocalos*, "bones," as before observed, and *Micalus* reports (in Gipsy) *Mi-Chales*, "all the gipsies." The following

chapter, describing the excesses of the early Sicilians of Himera invited as allies to Rhegium, their seizing and holding the place, with the goods and wives and children of the inhabitants, is also in character, and glimmers forth from the darkness of the Pelasgic epoch in the Mediterranean, its shores and islands.

The testimony of Trogus may be further adduced to the point, that the Phoceans or Massilians were well affected to Rome at the earliest era. The founding of Rome by Romulus and Remus occupies the same chapter (xliii., c. 3) with that of Marseilles. The Phocæans, on their way to the head of the Tuscan Sea, entered the Tiber, and joined in alliance or confirmed friendly relations with Rome. And (cap. v.) the Massilian ambassadors, returning from Delphi, whither they had carried gifts to Apollo, heard that the city of Rome had been taken and burnt by the Gauls; which news, reported at Marseilles, was the cause of a public mourning, and a sum of gold and silver was sent to pay the city's ransom to the Gauls. For this a treaty of perpetual amity and immunity, and admission to the Senate of Rome, was accorded to the citizens of Marseilles.

In conclusion, we have to dispose of the opinion of a great authority, countenancing an idea we repudiate, of the Pelasgi heralding Hesperian civilization. If the Greek or Pelasgic appeared to Niebuhr the pioneer of civilization in Italy, as in the names of certain words essentially of that character or function we find, in all his cases, Semitic or Aramitic, instead of Ionic or common Greek, derivatives:—*ager*, אגל; *vinum*, יין; *olivum*, הל (to shine); *taurus*, תור; *carpo*, חרף; *malum*, מל (full); *jugum*, עק; *vacca*, same; Priapus, פרפס, fruitful; Minerva, מנר, weaver's beam. Ceres, from חרש, to work, mechanic, to plough; as Gen. xlv. 6; Deut. xxii. 10; Prov. xx. 4. *Εργον* originally was ploughing, or agricultural work (Duport, "Theophrast. Ethic Char.," 269); whether *ovis* can be referred to צאן, *sheep*, a word also used for a mixed flock, sheep and goats; plough, *aratrum*, חרה, to dig.

Among Semitic roots of the Greek are, בא, to go, βαίω;

יֵצֵה, to go, *ειμι*; עָרַ, to raise, *ορω*; מָעַן, to remain, *μενω*; יָדַע, to know, *ειδω*; שָׂא, fire, *εστια*; פָּתַח, sudden, *εφθην*; לָטַח, to hide, *ληθη*; סָעָה, to move, *σειω*; סָךְ, to overspread, protect, *σακος*; קָלַע, to hollow out, *κοιλον*, *cælo*, *cœlum*. בָּקָה, empty, gave *vacuus*; חָיָה, to live, *βιος*, *βια*, *vis*, *vita*; גִּרְלָה, a stone for casting lots, *κληρος*; צִיָּה, drought, *ζεω*; חָרַח, to engrave, *χαραττω*; צִפְּנָה, secret, also north, *Daphne*; צָפַר, to move briskly, zephyr; מָחִי, machine, *μαχη*, *machina*. In Latin, *sanna*, buffoon, שָׂנַע, byeword; אָהַל, tent, *aula*; לָהֵג, to study, *λεγω*, *lego*; *arista* (and *Aristæus*), from, אֶרֶץ earth; *haruga*, חָרַג, to slaughter; גִּלְדָּה, *gelidus*, are cases among many.

The Latin and Greek numerals are from the Hindu. The following appear *Pelasgic*, the class of Hindu contended for in these suggestions:—*Amo*, *camo*; *Campania*, *Camo pani*, pleasant waters; *Baiæ*, the “Bahî,” fortune-telling of the Sybil; *Forum*, *Foros*, city; *Gela*, the city; *gula*, sweet; *ignis*, *yag*; *nomen*, *nao*; *prælium*, *pral*, brother.

CHAPTER IV.

§ 1. Traces of Persian settlement on the Syrian coast, from Egypt to Xanthus, and relations of Persian to Tuscan art. § 2. The Amazons, Diana, and the flagellum.—Crete.—The tale of Agamedes and Trophonius, and Persian circumstances of the locality.—“Thracian,” and “Cadmeis.” § 3. Orchomenos.—Minyæ.—Andrais.—Ægidæ.—Lycian.—Athamantidæ.—Æolians.—Sun-worship.—Argonaut.—“Race of Mars.”—The Wolf.—Harpy.—The District. § 4. Masonry and Sculpture at Orchomenos, Argolis, &c.

TURNING from the usually accredited originals of Hellenic settlement and institutions, to look upon archaic monuments of art, and some other traits of civilization, we come upon undoubted Orientalism in Hellas. The ruins at Tirys, Mycenæ, and Amyclæ, and the more stupendous remains at Orchomenos, the sphinx in sculpture, the worship of the Graces at Orchomenos, and of the sun, with a peculiar genealogy verging to the sun as ancestor, and the Perseus, Jason, and Cadmus of tradition, are among such cases.

The admission of a Hindu race into Europe, as already traced, suggests of itself an inquiry for Hellenic ancestry somewhat less remote in Asia, than whence came Ionian and Pelasgian. The intrusion of Cyrus in the Ægean, and of Darius and Xerxes on the shores of Greece, impel us to the question, Were those the first visits of the Mede or Persian thus far west of their proper border?

We will first examine the eastern coast of the Mediterranean; then make what way we can among Hellenic mythology; and, lastly, examine the archaic works of art. It must be an argument or description of circumstantial

detail, and the result can be no more than an approximation to a general truth or formula, for the further development of an ethnological case as to Persian settlement and the rectification of the series of Hellenic events. The etymological points will all be again considered collectively after chap. vi.

The ancient Ecbatana or Hamadan, and province of Farshistan, whence Cyrus issued (Gibbon, vi. 395), and the shores of the Caspian, may be considered the original place of the Persians: perhaps, the earliest civilization of Central and Western Asia may be traced thither. The most ancient Assyrian characters are similar to those discovered in Armenia, on the rock-tablet near Lake Van. (Layard's "Nineveh," 172.) Another instance is mentioned, where the Persian *cuneform* is accompanied by a Babylonian and Median inscription (161). This *cuneform* writing appears general for Assyria, Babylonia, Media, and Armenia (167). The inscription on Lake Van is of similar character (it is trilingual) to that on Nahr el Kalb (Dog River) near Tyre (182).

The last fact brings us upon the Syrian coast. The seat of the Persian empire settled down eastward of the Euphrates and Tigris, but the original settlement of Farshistan appears at a very early date to have sent branches westward. The remarks of travellers on the ruins of Carmel and Dor are suggestive on that head. Hieronymus merely has "mirati ruinas Dor," which, in his "Onomasticon," he places at twelve miles from Cæsarea. There are, however, abundant circumstances suggestive of Persian settlement on the Syrian coast.

Egypt, in the early portions of Genesis, is "Misraim," a word which the commentators acknowledge to be foreign to the Hebrew. In Persian, *Misr* means any *great city*. The Desert of Sinai, shut in from the north by a mountain chain extending from Elath or Akaba on the east coast to Suez on the west, and having a sea-border all round the land south of that chain, is "Zin" in Scripture. In Persian, Zenana and Zendan are *guarded chamber* and *prison*. In the Semitic, מִצְרַיִם,

Sin, seems used for "hedge." Here Jethro (father-in-law of Moses) is called also *Rouel*, a Persian name; he was priest of the Madianites or *Madian*. The topographical notices of sacred and profane writers assign this territory to Madian. But Madianites or Midianites at some period had passed the borders of Zin. In the account of Jephtha's attack on the Midianite camp, the costly spoil is a suggestive accessory. The Madianite merchants journeying to Egypt, come on the scene in the narrative as to the patriarch Joseph. That personage, and the incidents, as given in the Scriptures, is a favourite subject of Persian poetry, as we shall mention again.

The following occur in Reland's "Palestine:"—

"Joppe," according to Gregorius Nazianzenus, is derived from "mirror of joy:" it adjoins *Ashdod* (separated by a stream). *Aish* is (Persian) delight; *dod*, דוד, renders that name and idea in Hebrew: *joy* or *beauty* is יאה.

Jamnia, two miles from the last, has a spherical hill, called "Asamon." *Jam* is Persian for any spherical object, as a *cup* or *bowl*.

At the foot of Mount Carmel were the ruins of Dor, once a very powerful city, according to Hieronymus and others: perhaps named from "*Dar*," *i. e.*, *place*, in Persian.

Other ruins in the same neighbourhood are mentioned, all of a very foreign character for the place. The district around Mount Carmel is called *Saronis*, supposed to indicate oaks. *Sera*, in Persian, is cypress, which agrees with the fact of the Isle of Cyprus near, and the sanctions and traditions connected with the cypress.

At Joppe, the tale of Perseus and Andromeda and Io was indigenous. Further north on the Orontes was Daphne, with its Sun-God. The word Daphne may, perhaps, be from צפן, *the north*. Perseus and Io, or the *moon*, give a tradition associated with Iopolis on the same river.

Carmel (from *Crimson*, תרמש, the dye found in that neighbourhood), in addition to strange ruins in its neighbourhood, was associated with worship on the high places. Tacitus

Hist. ii. 78) mentions this: "Est Judæam inter Syriamque *Carmelus*, ita vocant montem, Deumque: nec simulacrum Deo aut templum, sic tradidere majores: ara tantum et reverentia."

Mount Hermon (חרם, a *curse*,) was the site of the tradition, "the angels entangled in the love of the daughters of men." We need scarcely refer this to the Dives and Genii of the Persian.

The story of Joseph (the "Moon of Canaan," Richardson's *Hafez*, 44,) and Zuleika, the wife of Potiphar, runs through the richest vein of Persian poetry. He was too beautiful to look upon: this excused the fault of the fair; her name is Rail, as well as Zuleika.

"Shamurg," the son of Anath (Judges), who slew three hundred of his enemies with an ox-goad, gives the name of the Persian *Chimæra*,—the *Enka* of the Arabs located in the mountains of Cufa, and whom Alexander visited. If we observe that the first letter is frequently rendered from the Persian into Greek by *k* or *ch*, the Persian becomes our "*Chimæra*."

The wide range of Persian tradition, which indicates an extensive rule or commercial range, is not more noticeable than the prestige of their power and influence among the early nations of the East. "*Tahmuras*," or the Dive-bend, who bound the giants on Mount Cufa, or in "Jenniston" (fairy land), was a Persian hero.

At Antioch, traces of Persian settlement and institutions are indisputable. (Müller's *Antiq.*, Antioch, p. 22.)

Farther westward in Asia, and crossing to Europe, Persian traces are found. The character of the Persepolitan sculpture is found at Xanthus (Sir C. Fellows), distinguished for its very low relief (170), in that character approximating the Egyptian. There are many similar details of sculpture at Xanthus and Nineveh; the horse's forelock bound in feather-shape, is one instance, the plate xxii. of the Xanthian sculptures, *man and lion*, is Persepolitan, as also the Sphynx (p. 187). At Pinara, near, the Cyclopi-

masonry with tying stones (142), one stone over the portal being fourteen feet long, and masonry of a similar character at Xanthus (225),—the pyramidal towers, and Gothic-like enrichments (133), the masonry of Telmessæ (110—119), and the inscriptions (433), are of Persepolitan character.

The important inscriptions of Xanthus require more than incidental reference (as we should give them here); the alphabet with the omission of the letters *b*, *g*, *d*, and using a character *B* for *W*, are Tuscan peculiarities. The division of word from word, in the inscription, by a stop, refers us to the “Zenda Vesta” (p. 464), the same object being met in the Nineveh inscriptions (Layard), by an oblique line. The reader must consult the review of this inscription (in Sir C. Fellowes’ work), by Daniel Sharpe, who finds the written character to have a mixed resemblance to the Zinda, the Semitic, and Hindu: Persian words abounding. “Xanthus” is rendered in Persian by *Sirbe*, which occurs in the inscription.

Frequent resemblance to the Tuscan is noticed in these sculptures and masonry (p. 449), including the insertion of names of the sculptured objects superscribed. The pottery of Abydos on this coast is early Tuscan (p. 81).

The Tuscan traveller Dennis must be consulted with care on this subject (“Cities and Cemeteries of Etruria”). The Lycian roof, frustrum of a cone, with a coping stone, called “hog’s mane,” with many other particulars, are of an Archaic type, pervading Xanthian Tuscan, perhaps Egyptian, and Cimric art (the Cromlech). The treasury at “Mycænæ,” at “Archomenos,” as known types in Greece, are reported in Tuscany in the tomb at Tarquinii (Dennis, 48); the Cyclopiæan walls of Tyryns and of the Caucasus (Gibbon) are given in Tuscany at Rusillæ, Cosa, Pyrgi, Fasoli, Volterra, and elsewhere (249, 271, 273, 284, &c., &c.); this traveller suggests, indeed, with truth, a similarity of the early masonry of Tuscany, Thessaly, Epirus, Peloponese, the Ægean Isles, and Asia Minor (285). The sculptured objects, Medusa, Pegasi, Sphinxes, different from the Egyptian (the latter

being winged, and the extremity a serpent's or a fish-tail), the wolf of the Capitol and of Xanthus (347), the masonry at *Ææ* (עֵי, *ruins*), in the island of Thera, giving tombs sunk in the upper face of conical mounds, are parallels to the Tuscan (311), as also pyramids surmounting a base supported on pillars: in other cases, the base being supported by a circle of masonry as at Cortona (443).

These matters scarcely bear touching so cursorily,—let them be dismissed as exhibiting a pervading type or taste of art on the shores of the Mediterranean and far East, for an early era. The æsthetic consideration of such relics must include much besides mere constructive character. The *eyes*, in Tuscan sculpture, on the wing of a griffin, and the like, connect obscurely mythic traditions. The eyeless and hideous Tuscan Medusa is a more decided monster than the Grecian. The Shamurg, the constantly recurring subjects, Bellerophon, Theseus, Jason, Perseus, or Cadmus, waging unequal conflict or conquering with an inadequate weapon, all refer to the same ideal, “*Castus Bellerophon*,” or the Persian Joseph, our St. George.

The “*Perseus*” of the Classics,—that title and the scene being laid in Egypt, with some other traits,—appear to make out the gipsy accessories to the old “*Shamurg*” or “*Chimæra*,” and the hero Joseph. The “*Acrisius*” of the Pelasgic Persiad is probably *Crish*, חֶרֶס, a *star*, or heavenly body, the solar orb, of which the rays make out the golden shower, unless from the accessory “*Danæ*,” the actual rain as in the water-carriers, Danaides, be intended. In the parallel version, Bellerophon and the Chimæra, the *horse*, *Pegasus*, is a Persian word (Fellowes, 450), Pegasus and Pedasus occurring at Xanthus for horse.

In the Argonautic version of the same, we find Jason's shoe referred to the case of a Nilometer (Herod. ii.) Perseus' shoe in Egypt,—the myth originating, perhaps, in the confusion of the word *Nile*, which means a *shoe*, נֶעַל, or *river*, נָהַל. The Persian original is more complete in the Bellerophon; besides the undoubted “*Pegasus*,” he occupies

Persian ground, wandering in the Alcian plain, *i. e.*, west of the river Halys, this word meaning *barbarian* (לעז), *i. e.*, "Persian," as designated by their Syrian neighbours. "Agamede" and "Isander," the children of Bellerophon, give the *Mede* and another race, in the names of whose traditions the concluding syllable of that word abounds, as we shall presently notice. Part of the incidents in Perseus attach to Pinara near Xanthus.

The Lycian oracles, "Telmessæ," תלן ישש, *old hymns*, and the Lycian authority of tradition, Olen, עלם, the *young*, seem to indicate relations in time of their institution; that of *Patara*, פתר, to open, like Apollo's Dolphin, *i. e.*, all-mouth, דל פנה (door of face), have names sufficiently expressive, and belonging to an Ægean class of ideas.

The Lycian *Sarpedon*, whom the "Iliad" honours with an extraordinary funeral and *Αυδων πομπη*, is a name reporting death, *i. e.*, *flesh-corrupting*, שאר פדן. He was the brother of *Rhadamanthus* (רדם, *sleep*, and נט, *to make a bed*), as well as of Minos,—an æsthetic group, referring to Persian care for burial, and illustrating the spirit which constructed cemetery-cities in Tuscany.

The genealogy in the case is in the following series,—Æolus, Sisyphus, Glaucus, Hippolochus, Sarpedon; the three first will be commented on presently. The "Solymi" of the tale reports שלמה, a *hyke*, or plaid, descriptive of Arabs. In Il. vi. 219, the *blue belt* of the Cimri attaches to the Lycian hero, as a gift from Æneas.

The following are a few Tuscan and Persian affinities, in addition to those given before:—The Tuscan female Genius is "Juno" in Latin authors; *Janan* is Persian for *soul*. "Usil," the Tuscan Apollo, is (Persian) *enjoyment*; their Diana, *Tema*, means *desire*. *Nethlans* (Neptune) may be referred to *otin*, ותן (Arabic), water; *Sethlans* (Vulcan), to a Persian story of Seth, given in Part III.

But, except in the names of Tuscan divinities, we have no vocabulary, no literary remains, from that race, except a few very recently discovered inscriptions, not yet much circulated.

The Persian scholar may, however, refer to either of our Tuscan travellers, and no doubt will interpret all that is given in their interesting narratives. The Persian æsthetic type is fully developed in the Tuscan sculpture, and Niebuhr's ("History of Rome") testimony may be added, that the picture of Tuscan life is luxury without reproach, while the politics of their state, he declares, were singularly free from civic outbreak and revolutions. This glance at Tuscany is to suggest the sequences of Ægean changes, and of the disappearance there of the Persian communities.

The Phrygian was either a Mede (Persian), or a mixed community, collected in that bleak mountain back-ground of the Persian shore, by the consequences of violence which ruined the Ægean states, and gave birth to the "Iliad." The Phrygian Midas in Greece, at the foot of the snowy Bermius, where Herodotus saw still flourishing the garden and its rose, as well as the incidents relative to Anchises in the Hymn of Venus,—the ill omen of the appearance of a deity on earth there reported, and in the Persian poems of Joseph and Zuleika, point unhesitatingly, though feebly, to a kindred origin,—antiquity not giving us half a page of Phrygian writing. The *Magna Mater*, or *Cybele*, of Phrygia, her image, a shapeless stone, in one case brought to Rome for worship, may, perhaps, be referred to the name for *Rose*, *Zybele*, צבהלה. The stone, like the Caaba of Mecca, is a primæval symbol. That such an assumption would make Cybele, as a person, evanescent, is admitted; but as it would only reduce her to the condition of all the names of this remote period,—Demeter, Bacchus, Hermes, falsely supposed to import idolatry, the admission does not make against it. We should have, instead of a national idol, an emblem; and in this case, one in the spirit of the race represented as adopting it.

§ ii. The Persian type appears in the following, among other traditional institutions of Greece:—The Ephesian Diana, with its *Amazons* and emblematic *bee* on the robes of the high priest, *Essen* (this word *Essem*, the *sun*, Persian,

has been already alluded to). A Semitic rendering of "*Amazon*," swarm (זון חמה), completes the case. The Ionian *Iswara*, *sun*, would have been admitted in the Ægean with the goodwill of the sun-worshipping Persians. At the era of the Persian wars, Orchomenos and Bœotia generally favoured the invader.

On the continent of Greece there are some indications of their early sojourn there. Xerxes, marching through Thessaly, satisfies his curiosity about *Catisor*, *Phryxus*, and *Athamas*, of which the subject is a flagellation: the first word reports a cat (whip), כתר, of ox-hide, שיר; the last we shall always refer to *Tema*, Diana.

Athamas was brother to *Sisyphus*, of Corinth: this name is resolvable into *Sha* ("Xanthian Inscript.," p. 496), *king*, and *sof*, wise, both Persian words (*Sosophos* was also *Dorice* for θεοσοφος). We shall dwell longer on the "*Athamas*" presently.

Diana was the *Flagellatrix*, of Laconian notoriety, though not so at Brauron. The *flagellum* is the emblem of supreme rule in early Oriental sculpture.

On the coast of Pisa or Elis, its ancient name, *Arina*, is that of Xanthus. (Fellowes, 133.) *Thamyra*s, the rival of the Muses, is the Persian *Derbend*, or giant-killer; *Thamuras*, the Nestorian Neleus there, suggesting the Xanthian "*Nelade*," meaning *people*.

The harpy-tomb at Xanthus, representing the carrying off of the children of Pandarus, is parallel to a similar catastrophe in the house of Pentheus at Thebes, at the hands of the Sphinx, *i.e.*, *talking serpent*, שפה נחש. The serpent is the Tuscan *genius loci*, and so in the *Iliad*.

The Brauron Diana (Pausan. iii. 16) was among the earliest symbols or ensigns of power, or of something else, in the western portion of the old world; the Cappadocians and other people on the Euxine contended for the highest antiquity in statues of that name or title, and Xerxes carried off that at Athens, taking it with him to Asia, as an important accessory to his triumph.

The *flagellum* given to her by the Lacedæmonians in, perhaps, too literal a sense, explains, we suggest, the import of the recording sculpture: and *Athamas* appears as the name of a dynasty in all the eldest traditions affecting division of territory, in Bœotia and Thessaly more particularly, while he claims alliance with a power in Peloponese and Attica, designated, as by a Persian record, "Sisyphus."

The idea of the *flagellum* of dominion appears carried through Persian and Semitic annals in Greece, even down to the Doric, if we may read *Castor*, one of their ensigns or *Tyndaridæ*, as *Catisor*. These Tyndaridæ are recorded (Paus. iii. 24) as carrying the signs of power and of an ancient religion to Colchis: the object is called *Minerva Asia*. Why Diana, Artemis, or Tema, should bear sway in the plurality of cases, is not evident: the Persian word, "Tema," may only be a recognition of the fact that they found supreme rule at Athens in such a form or under such a designation. *Artemis* is sometimes "Adraste," a name invoked by the British Bonduca (Tacit.) on the field of battle, and is referrible, as we shall presently show, to *Daris*, דרש, *revenge*—an idea which may be expressed, as well as *desire*, by "Tema;" or the name "Artemis" may come from *Retem*, רתם, the plant "*genista*," or broom—a word, having the radical meaning, to *bind*. Other cases will be given presently (§ iii.).

We will pause now to consider a few Cretan particulars in our path. Physical archæology says much for a Cretan claim to antiquity, but it brings us into debateable ground; it is pursued too far, if it leaves us at an Egyptian school or type of art, for that prevails at Nineveh, Tuscany, Xanthus, and Persepolis. Crete may have been Assyrian, records of Assyrian conquest being common to Egypt, Cyprus, and Asia Minor. (Layard, 400.) Again, Crete presents an Egyptian type, not only in its masonry, and pre-eminently in its labyrinth, but in names—"Memnon," "Idomeneus," "Minos." This island is almost the anchoring-ground for Egypt, with some winds, as the Mediterranean marine fre-

quently are driven off from that port (Savary, "Travels in Egypt"), and find no safety short of Crete. Nothing can be decided on this head, without entering more fully into Egyptian affairs than would be admissible here, if the writer were capable of the task.

Crete appears to have had an early pre-eminence in letters. The *Curetes*, *Cudones*, and *Eteocuretes*, are by Homer (*Odyss.*, xix. 172) designated as among its earliest inhabitants. The *Corybantes* are also given to Crete. But of all these the *Eteocuretes* only present a tangible syllable for a suggestion of origin or character. *Eteo* occurs in Eteocles, whose daughters were the Minyæ (*Pausan.* v. 41); and in *Eteobutadæ*, the judges at Athens. That word renders עט, *a pen*. *Dædalus* may report the same, דאדא, *flying leaves*: ד, first signifying *door*, then, perhaps from the oblong shape, *leaf* or *book* (δελτον). Perhaps the *feather-tents* in the worship of Apollo may have reference to these επεα πτεροεντα, as the *Dolphin* seems used, we have observed, as an emblem of oral wisdom.

Wooden statues in Greece enjoyed the highest reputation for antiquity. One of Apollo, executed in Crete, had that character of antiquity (*Müller, Dor.*, 369), as also one of Diana Orthia. These earliest sculptures are styled Dædalian. (*Ibid.*)

Near Orchomenos were celebrated the greater and lesser Dædalea, the one a jubilee recurring only once in sixty years, the other every seven years: the statue of Juno Teleia or Plataea was carried on a chariot. The offerings were in some cases only vegetable, but in all cases the altar, of wood, was burnt with the offerings. (*Pausan.*, ix. 36, 37.)

Some institutional establishments in Bœotia may be referred to Crete, whence Rhadamanthus brought a system of laws to Delphi (*Müller, Dor.*, iii., c. ii., § 9); but, as before, he, Rhadamanthus, had Lycian relations, Sarpedon, as well as Cretan, Minos. (*Ibid.*, p. 237.) This throws us back again to a general idea of proximity between Bœotia, Crete, and Persia.

The name *Andrais* (Orchomenos) occurs in *Androgeus*, the son of Minos, Andr-Ægean or Ionian.

A peculiarity of Cretan mythology is the carrying captives thither, as in the case of Alcothous, daughter of Pelops (Müller, D., 253) Theseus, and others.

The peculiar class of captives, *Craugalidæ*, referrible to קרע, bowed; *gal*, גאל, *blood-guilty*, a word to be explained more fully presently, are not *necessarily* intended in the case of emigrants to Crete. *Captivity* there may indicate the relation of *hospitality* which, in Herodotus, we find claimed by the decayed Ægidæ who migrated to Laconia from Orchomenos and Lemnos (Herod., iv. 145), and referring to a state of chivalry, as existed in Attica and Megara, whose captives on both sides were designated *δορυξῖνοι*, a relation opposed to that of a later date and place further west, *sub hasta*. Of that state of international relations Magnesia afforded something in illustration. (See Müller, "Dorians," 277.)

Crete was interested in the medical science. "Dictynnis," in the fable of Ciris and Britomart, &c., intends the plant dittany, sought in Crete, and treated of in Galen; it grows in the clefts of rocks; thence its names, dyke-piercing (דיקן טען). Retemo, in the island, is rendered by *Retem*, רטם, the broom. Chiron, the mythical sage of healing, is brought from Crete (Pindar, Pyth., iv.) with Salmoneus: Chiron taught Æsculapius. (*Ibid.*) These particulars unite Crete with Thessaly, as well as with Bœotia.

From the foregoing, and much more that might be adduced to show archaic approximation and intercourse between Crete and the continent of Greece, there is nothing to determine Cretan characteristics, as to what is organically and originally Cretan, or what origin is claimed by the Cretans. We find a Persian element in the British tongue, a very large admixture of Persian words in our vocabulary: one of these, *Bend* or *Bind* (whence, in Hebrew, בנט, a belt), enters into our heraldry, in its Persian sense; yet we must assert distinct origin for Persian and British. There might appear an

Egyptian origin for the "Perseus" in the myth or *dictum* brought from Sais, connecting Ægyptus Lynceus and Perseus. (M. O., c. v.) Perseus shoe, the Nilometer, is also assigned to Agamedes. (*Ibid.*) But this simply brings Persians in an Egyptian historical *datum*. Lynceus is of the Argolic Perseidæ, or house of Perseus. (*Ibid.*)

We may therefore proceed, perhaps, independently of any original Cretan claim, in the discussion of a Persian element in Hellenic archæology. Cases of the "Craugalidæ" comprise Leucothous, child of Pelops, as well as Theseus. It is questionable whether Leucothous here be not referrible to Leucothoe (Ino), and used for her sea, Isthmian, or to the course of navigation to Crete. In the "Odyssey" (vi.), the name occurs in the navigation of the Ionian Sea, probably its original application. Pindar makes Cretheus and Sal-moneus parallels to Enarœa and Æolus, friends of Chiron, the type of early civilization, directed upon Greeks of some race and era. Here we return to the Persians, considering that the reader has been brought as within hail of the Doric ground or epoch, lying somewhere among comparatively recent dates.

At certain sites of archaic art, as remarkable for Greece as the Tuscan for Italy, there were local traditions, which have been consigned to modern time through classic literature. Some of these reports of the ancient authors assign those archaic sites to Egyptian or Phœnician settlement; others have met full concurrence in our times when they replace the former by "Pelasgi." The profound and comprehensive scholarship of C. O. Müller entitled him to set aside the ill-based opinions of classic antiquity; he accredits the "father of history" with no more than Pausanias might have allowed, who found Greeks indifferent to the remains of Grecian art, or of art on Grecian ground. We may accordingly dismiss "Egyptian Cecrops" from the foundations of Attica and Bœotia. The Phœnician Cadmus holds by no better tenure than Cecrops; he may go. ("Orchom.," l. v.) In our last chapter we claim to pass the *Pelasgic* limbo of

archæology. But, in making way through these conventional outworks of Hellenism, we shall arrive at a period more archaic. Müller, in a case we are coming at, dismisses the claim of Egypt: there were Ionians settled by King Psammeticus, in the ninth century before the Christian era, at Sais, and these Ionians may have carried thither what Herodotus found there and reported. The reader will judge whether it may not have been otherwise. The subject is only a story such as has been often translated for the amusement of the nursery in this and other parts of modern Europe.

We will simply preface the story, or the outline here given, leaving the reader to refresh his memory from the original. (Herod., ii. 121-3.) It was in the reign before Cheops, that of Rampsinitus, who went down to and returned from Hades, having got some favour from Demeter; Demeter and Dionysius being at that site and era the ruling powers below. This Egyptian King was the "Old King Cole," before misery, but not before mischief, was known in Egypt. The early name of Egypt, in Genesis, is "Misraim," a name foreign to the Hebrew. In Persian, "Misr" is a *city*: and we learn from Genesis that Midianites (Persians, as before insisted) maintained a commercial intercourse with the city of the Pharaohs. How little or how much Persians had to do with the first settlement of Egypt, there is little to tell: the Nile has an Aramitic name, נַהַל; and the Egyptian records (Layard, "Nineveh") use a similar name, "Naharina," for the plains of the Tigris and Euphrates, and, at the same time, contain Royal names identical with Assyrian.

This Egyptian tale is of a royal treasury of solid masonry, into which two brothers found occasional entrance to thief treasure, by removing a stone, which they so carefully replaced on their exit as to elude discovery, until the king set a trap, and caught one of the thieves in the act of loading himself with the precious deposit. On finding that he could not extricate himself, he bade his brother cut off his head and carry it away with him, so that one should escape, and

not leave the means of his detection. So far the story agrees exactly with another in Bœotia, in all particulars falling short of the latter, in not giving the names of the thieves, which, in the former, are Trophonius and Agamedes. Now these two names are applied to so many incidents in Bœotia as to admit a doubt of the correctness of their application to the gold-lifters.

To return to Egypt, that place no less of old stories than of old and gigantic masonry. There where Horus fought with Baby, as Phœbus in Greece with the Python. There, then, our story of the thieves has the full dimensions of the old story out of the "Arabian Nights," taking "forty" in its Arabic sense of an indefinite number, growing out of the primeval case of *two* thieves. The dismembered body of the entrapped victim is exposed; the accomplice takes an opportunity of releasing him. There are of the group the old train of asses and the sacks, though here these contain wine, the spell by which he obtains the body, for by letting some of the wine escape, and so allowing the guards to drink, and improving their draughts afterwards by broaching another sack, he secures them, and then his prize, leaving the drunken watch, after he had left a mark on the cheek of each.

The Rhampsinitus is set upon new and strange plans of discovery, to which Herodotus, with his usual simplicity, assures us he gives no credit. So the Princess, putting the question to the robber in the dark, what was the wickedest and cleverest trick done in his life? obtains the confession, and seizes him by the arm. The robber leaves her the arm (the dead man's, which he had taken off at the shoulder for the purpose, previous to his interview with the daughter of the King), and escapes. And then it ends, as all stories should, by Rhampsinitus making the robber his son-in-law, when he had come in on an offer of a free pardon.

Here is the tale entitled in the Arabian cento, "Ali Baba," a counterpart in antiquity to the favourite Persian story of Joseph, "the Moon of Canaan," and Zuleika, or Rael, the

fascinating wife of King Pharaoh. Here is a legend that may have tasked a scribe in the Hamyaratic, or descended through generations of travellers, commencing with one more familiar with King Rampsinitus than either Herodotus or his commentators. And they who stamped "Misraim" on the land of Thebes of the Nile, may have told over the then-old story when another Thebes was forming in "Cecropia" or "Europe," as Greece north of the Peloponese is termed in the Homeric hymns a title comprised in the former Kakh (Persian) *land*, and *erop*, or "Europ," ערף, *neck*, or peninsula, as *avχην* is applied to that of Asia Minor in Herodotus.

With that tale of Agamede (this name occurs in the twin Persian story of Bellerophon) and Trophonius (טרף, *plunder*), we have many Persian circumstances. The dynasty of Orchomenos, "Athamas," brother of Sisypus: this *Athamas* is, according to Müller, the centre of Orchomenian establishments; and the dispersion of the race "Athamantidæ" (they reappear in Illyria) was the real subject of the Argonauticæ. (Müll., Orc. vii.) To these we have to add *Onka*, or *Onkestos*, and Enkalæan, as well near lake Copais as at that Illyrian site; the name reports the "Enka," or Chimæra (Shamurg), of Arabian and Persian mythology. Then the "Sphynx," an Aramitic word, Spha Nachish, שפ נחש, the *serpent* of *lips*, or *speech*, the Sphynx in Tuscan sculpture ending in serpent folds. (Dennis.) The *Graces* at Orchomenos (Pindar, Pyth.) are something foreign to the "Muses," but of the same arts, and "Thamyras," who contended with the former at Dorion ("Iliad," ii. 591), is a Persian name and hero, the "Divebend," or Giant-killer.

The Bay of "Pegasæ," north of Orchomenos, has a Persian name, used at Xanthus, as before noticed, for *horse*; and there the *Raven*, Coronis, a Persian symbol of prophecy, related to Esculapius, gives a Persian claim for the introduction to Hellas of the healing art. As to the first of these Persian symbols, Enka, it is to be noticed that the animal intended is sometimes said to be a greyhound, or of an

approximate figure, and that Onkestos is near to "Cynopcehelæ," there being between them an *ancient* temple, "Cabir," כַּבִּיר.

But myths explained by or with symbols may appear secondary proofs. Thamyras was a Thracian, not a Persian. We must clear away geographical difficulties. "Thracian," then, in the Homeric catalogue, applies to the allies of Priam, and under a leader, Akamas, of same name as the Dardan chief, son of Antenor. The Thracian Orpheus belongs undoubtedly to the western side of the Dardanelles. There is nothing definite in "Thracian" for that era before classical history. "Æolian" is applied to Sisyphus and Athamas, and, being but little defined, should be described by the adjunct. It means Athamantid; in sound it is akin to *Æœ*, with the common termination *ilus*, as in "Termuli" the ancient name for the extreme south-west of Asia Minor, and the like. The famous genealogy of Hellen—Dorus, Æolus, and Xuthus—comprises here as original stocks in Hellas, the Doric, Athamantid, and Scythian; the last being Cimric, as hereafter explained, perhaps admitting, too, the Celtic, or else exclusively Celtic. "Æolic" is an epithet to Bœotian, in the accounts of a migration sixty years after the Trojan war, noticed by Thucydides, and presently referred to. Here "Bœotian" is a later term, and indefinite as to any ethnological relations.

"Cadmeis" is the ancient name of Bœotia, according to Thucydides and others, and "Cadmeans" is a term applied by Herodotus to the Thessalians, who drove out the "Maketai." (Herod., i. 56, viii. 43.) *Cadm*, קַדְמ, means "of the East." But "Cadmæa" is synonymous with Thebes or its citadel (Pausanias), and in its local acceptance seems to have lost its original and general idea. Æolic accompanies the early settlers of Thessaly and Bœotia to Corinth, to Elis (the Æolic Triphylia), in one account, Æolis.

§ 3. Orchomenos, says Pausanias, ix., was given by Athamas to Evippe, daughter of Leucon, being till then

called *Andrais*. Phlegyas, Chryses, and Minyas are associated with the place. (*Pausan.*, *ibid.*) Andreus was the son of the river Peneus (*ibid.*, and v. 41); from Andreus and Evippe sprang Eteocles, and from him, as before said, the Minyæ, his daughters.

The *Minyæ* are inseparable from Orchomenos. They are referred by the genealogists (*Pausan.*, ix. 27), as are the Phlegyans, to Chryse. Chryse is referrible to Apollo and Diana, or those names are accessories to Chryse (but that point may stand over). The Minyæ are the Argonauts (*Pindar*, *Pyth.*, iv. 122; *Isth.*, i. 80; *Ol.*, xiv. 27), that is, they had held supremacy in the Ægean. In the "Iliad" (β), we have *Ορχομενος Μινυέων*, as contributing with Aspledon a contingent of thirty ships. Pindar takes the Minyæ beyond Bœotia as of the Iolchian or Argonautic band. Pausanias and others, however, either restrict "Minyæ" to Bœotia, or confine its application strictly to Orchomenos, which Pausanias, as just observed, makes a gift of Athamas to "Andrais." Now, in a preceding chapter, the latter word is referred to the Hindu *Indra*, and is explained by *Meni*, מני, the *heavens*, which reports Indra as the latter enters into a class of words used by Homer, generally as the duplicates or synonyms of others, importing a change of race, dynasty, or language, distinguishing them by those of *θεοι* and *ανδρες*. Enough, however, appears in the report of Pausanias to describe Minyæ-Andrais as in succession or substitution of a precedent Æolic Athamas.

Another name, "Ægidæ," or, as adjunct, "Minyan Ægidæ," may be reserved to the next chapter. In all cases of its application to Minyæ it is used as a secondary or epithet; in other cases it is used without Minyæ, and then it has reference to other places than Bœotia.

A further title, Lycus, Lycian, and Lycaon (the latter being son of Pandion, gave name to Lycia, according to Herodotus), of which the import and application is not definite nor direct; it looks to Ionians and to others, to Athens, Peloponese, and Asia; and the consideration may

be postponed. There is nothing to disallow its comprising or being comprised in Æolic or Athamantid, though not part of the mythical particulars most intimately inwoven with those titles. It must be observed that Lycus has a peculiar adjunct in the case of "Oiolycus," in reference to Thera (Herod., iv. 105), of which the before-noticed archaic structures, $\text{C}\text{E}\text{æ}$, עִי , *ruins*—not $\text{Æ}\text{æ}$, or $\text{Æ}\text{oa}$, or $\text{Æ}\text{olic}$ —are the subject in that compound, rendering, as it does, "Lycian ruins" a name and interpretation confirmed by another related to Oiolycus, namely, "Memblarius," מבל , *confusion*, or destruction, עַר , *city*. By order of the Erinnyes they make atonement at the tomb of Ædipus. But, in this case, a name so loosely adopted in the myth which renders "Oiolycus," as from its Greek components, "*sheep among wolves*," we have the archaic masonry admitted as Lycian or Asiatic. Of Lycia as an archaic state, we have (Herodotus, lib. i. 173) only the indefinite name "Termuli," טרם , *i. e.*, on the extremity, and the ancient Lycians are comprised in "Termuli and Troes," the latter, *Troy*, תרע , a *Gate*. Lycia has thus only topographical titles on an old record, and "Lycia" is a name still requiring explanation. It does not appear to have been of so early a vocabulary as Athamas and Æolus.

We resume the principal name, "Athamantadæ," or Æolians of Cadmeis (when in Bœotia or at Pegasæ), or Medes, or Medians, as in the particulars associated with Perseus and Jason, where the latter is not distinctly referrible to a hero of Colchos and the Euxine, a matter taken up in the next chapter more in detail.

Athamas, son of Æolus, and brother of Sisypus, espoused Ino and Nephele; by the latter he had Phryxus and Helle. Now *Ino* represents עֵן , a *cloud*, as "Ixion" means the "swift (יִרְשָׁן) cloud," as well as the "*generations of Ion*." The myth gives Æolic Athamas approximated in some way to Ionians, and by the latter, as described in the genealogy of Hellen, to Xuthus. So that Athamas may replace Æolus in the latter record or tradition. The Phryxus'

golden ram is associated with or describes an astronomical record, or a period fixed by astronomical details, and associated with "Pan," the Ionic or Hindu title equivalent to Apatouria.

We have already noticed in "Catisor," "Phryxus," and "Athamas," the reference to the *flagellum*, a symbol of supreme executive power, and that this symbol in the group of the Brauron Diana seemed to denote and record dynasty. The actual exercise or use of the *flagellum* is given by the name in the explanatory myth, "Catisor," and in the adopted Diana Limnatis of Laconia. Now Xerxes carried away the Athenian statue to Asia, depositing it in his line of march to the Euphrates near the site of Laodicea; and the Diana Limnatis was the alleged cause of the first war between the Laconians and Messenians. These incidents import something dynastic in that symbolical image.

Pausanias (iii. 22) says:—"At Halos, at the extreme south of Peloponnesus, was the ancient temple of the mother of the gods;" to her is addressed one of the Homeric hymns, xiv. "Halos" reports *Hal* (Persian), meaning *Fortune, Destiny*, a deity invoked, and entitled (*τυχη*) in many coins and other inscriptions at Antioch. It appears to denote the *Genius loci*, as "Janan," the *soul*, applied to individual persons, and appears to be the "Erinnys" of the Minyans or Cadmeans. "Daphne," or "Daphnus," occur here, near Opus, at Antioch, and in Egypt, near Pelusium, all Persian sites. The district of Opus is that of Locri Epicnemidii, *booted*—the Amazonian and Persian *costume*. It is, perhaps, scarcely worth the while to raise or suggest inquiry here, whether this "Hal," or Mother of the Gods, at Halos were the real *Fate* of ancient Hellenism, and whether or no Styx and Orcus, and the idea of a mastery over Jupiter and the Olympic synod, were a secondary theory adopted in error by Homer. "Peneus" is *Pan*, or water in general, and, like the Po, had its source in Hell, as the sea-serpent of the Edda rests in the foundations of the ocean. The "Iliad" (β) notices the confluent of the Peneus

as a branch of the Styx, *Ορκου δεινου*, and as not mixing with the Peneus. But *Ork*, עֶרֶג, is *beyond*, and may describe beyond the border, distinguishing and disparting two races as they stand apart in the cases of double nomenclature, λεγουσι θεοι, ανδρες δε. The deep myth may cover a case of landmark of the Athamantidæ, perhaps, after their removal to Illyria. The name *Styx* seems referrible to שֶׁת יְחִשׁ, "limit of the generations," and like Phryxas' ram, may have been something put on permanent and public record.

We have to observe and follow the Æolians or Athamantidæ, and, if possible, by observing the circle of their operations, to make out something of its centre. Müller, with his comprehensive grasp of classic antiquity, decides (*Orch.*, c. 12) that some early *Argonautica* and the *Odyssey* exhibit the same subject. In our next chapter, the Colchian Argonaut discarded by Müller, will come under review, as a graft of after-times, and relating to another race. "Æolus" and "Ææ," in Æetes and Circe (Ææ, insula of the Æneid), intend children of the sun, in Persian nomenclature "Iran," akin to the Aramitic, אֵרַן, *light*, the root of Hierus of Bœotia and of Orion. "Mede," "Medius," and "Medusa," occur in these kindred subjects at all stations of the Æolian or Athamas, at Pegasæ, Corinth, at the Ææ, or Circean isle. "Perseus," or "Persian," is a name (פֶּרֶס) not occurring in the sacred Scriptures till about the period of the captivity, or about the era of the boyhood of Cyrus. This will exclude that name from the Athamas' era; it does not occur in the Xanthian inscription. The Nilometer, Perseus' shoe, *Nahl*, נָחַל, seems the prototype of Jason's slipper in the river *Anauros*, יַעַר, *river*, and that incident, as well as all Egyptian circumstances of the "Perseus and Gorgon," may be a later comment on Persians, their doings and their sayings, that old tale of Joseph; but the case may have another aspect. An Egyptian word, "Phra," the sun, appears an importation to "Pheræ," on the Pegasæan sea, and emporium, and to Corinth, and that ancient city on the

Selleis, by their names "Ephyra," at all of which was the Sun-worship and horses of the sun. But at the same sites, allusion to the sun is made, in the nomenclature of Aram and Iran; while, at the north of Peloponese, the worship of the Moon is found, and with the Persian name for that planet, Nama (Nemea). The beautiful tale of Endymion and the Moon has the Persian tone, whether originally theirs, or adopted from the Aramitic, as Endymion reports, *אֵין דָּמַע*, *fountain of tears*, an Adoniad or Arthurian subject.

The Sun-worship in *Iran* or Aor pervades all the Minyæ-Bœotian myths springing from Hierus Orion, or the synonymous *Augeas*, and *Ææ*, or *Æolus*, and more recent Lycus and Lycaon. But besides the Persians, there were other races of sun-worshippers, to whom, perhaps, the cases in Müller's *Orchomenos* apply (c. 12, p. 266), embracing that of Medea, the infanticide. Perhaps Chryse and Acrisius, *חָרָם*, the solar orb, are of the above class.

To conclude these genealogical notes, *Æolic* and *Ionic* stand distinct for colonial settlements in the *Ægean*, as *Æolus* and Neptune dispute the rule of the sea in the western waters, the scene of the "Odyssey;" at *Orchomenos*, the Sea-God Iton is Aramitic, and in the genealogies *Æolic*.

As to the Argonautic Ram:

The Month of March, about which time the vernal equinox occurs,—the precession of the equinoxes confusing the reference and mark of the exact period by any star,—was entitled "*Odor*," or "*Adar*," *אָדָר* or *אֲדִיר*, in the Aramitic,—a word which signifies *Ram*, in Jer. xxv. 34, 35, as rendered by the LXX. Hence the names *Adrammelech* and *Anammelech* for two idols (2 Kings xvii. 31), the spring and autumnal equinox; the word *Melech* or King was applied to the sun. The above use of *Adar* is confirmed by Jud. v. 13. This interpretation is from the "Dissertation on the Hebrew Months," by T. D. Michaelis, § 6.

In the Hellenic Myth of the Ram, with its circumstances of a great astronomical change attached to the *Ram*, and this

referred to *Pan* and *Ærope* (parents of the Ram), it would appear that the *era* of the coming of the Ionians into "Europe,"—the latter in the Homeric hymn to Apollo being continually or consistently used for "Greece," was indicated, whether in a Persian or Hindu calendar, or other tradition, would be a question, either being qualified for such record. The Pelopid-Ionic (see next chapter) is the dynasty alluded to by the mythic account of the Ram having been presented to Thyestes.

There is a little narrative of Herodotus (ii., iii.), which seems to point toward the case of Apollonia (Müller's Dorians, 421), as to blindness ensuing the non-observance of worship to the Sun; but this of the Egyptians is peculiar: Pheron, son of Sesostris, whose blindness, of nine years' duration, ensued his blasphemy in the swollen waters of the river, was cured in the city called "Red." On his recovery, he placed two vast monolithic obelisks in the temple of the Sun. Pheron was succeeded by "Proteus." Allowing for patent Pelasgism in the treatment of the Egyptian tale, there are Persian points in the case. It was told to Herodotus too near Pelusium, where is a "Daphnus," a topographical name, recurring at Antioch, and Opus, in Epicnemidian Locris.

We should make full allowances for the confusion or complicated mass of mythic particulars intruding into the inquiry relative to Iolchos and Bœotia, suggesting successive dynasties, when we consider that the one is situate on a fine inland sea or bay of some 600 square miles, and the other is the largest and richest plain in Greece, and further, that the two are neighbouring to each other. In fact, the Pegasæan bay or sea has its own agricultural district, going north, but as a roadstead and emporium it is close to a southern bay (Maliacus), being separated only by Mount Othrys, which, with its "Larissa cremaste," served as citadel for both; and that these harbours and trading stations, with the command of the pass of Othrys (Thermopylæ), form a whole with Bœotia.

Successive attempts on this position are to be expected, as recorded in any extant traditions of the place; as these are in form mythical, we may, in throwing away part of the traditions, destroy the genuine facts; the rule must be, at least, to take samples indifferently from all authors, and on all sides where they occur, in classic stores of the best authority, not discarding parts which the ancients have preserved, nor rejecting any good competing authority among the well-accredited classics.

We are not at liberty, then, to reject any of the details of Jason and the Argonauts, though with Müller we may admit that two sets of traditions have apparently merged in the classic Argonautica. The next chapter takes up Jason and Colchis. But the incident of Jason's slipper on the river Anauros is no part of what will be there discussed. That incident seems to come from Egypt, and to involve Jason in Perseus,—“Anauros” assimilating to “Nile,” in the above etymological case.

This same Anauros enters into the fables about Cycnus, “son of Mars.” His tomb or temple had been thrown down by the swollen torrent. In the “Shield of Hercules,” Hesiod opposes Cycnus and Lycus to Hercules and Amphion. Taking the second for *Persian*, we should here have the Persian, and a confederate against Ionians.

As to “son of Mars” and “*Oζος Αρηος*,” in the “Iliad,” the expression denotes a race distinct from the Sun-worshipper, from the Pelasgic Phallus and Hades, or “Kali,” from the Ionian Apatouria; and we shall uniformly apply it to the subject of the next chapter,—the Colchian, or the body engaged in that expedition. The union of Mars and Cryse, in the myths relating to Iolchos and Orchomenos, may mean an union, or rather a battle, between the Colchian Argonaut and the Sun-worshipper, Persian, and the dispossession of the latter: traditions comparatively late in the Hellenic series, as we attempt to arrange them here.

The reader is referred to a note in the last chapter, for a

suggestion on the Coronis of Iolchos, as bringing out a case of Pelasgi assimilated to the Lapithæ, as mercenary allies to the Persian Power at Iolchos against the "Centaur."

The union of Neptune and Chryse seems to shadow out alliance or succession of Ionians to Persians, and the "Iodamia" of the union or occasion may refer to the suppression of Io, that is, *Jah* (as after explained), the primitive faith of Hellas by the fire-worship introduced or sanctioned by Ionians and Persians. Fire was offered on or to the statue of Iodamia, as were also fir or cypress-trees Pausan., Bœot.), a symbol of Bacchus or *Bagh*.

Without tiring the reader with examples, we would observe that the whole cento of Bœotian and Thessalian myths arrange themselves under events or genealogies that bear on the Persian, Ionic, Pelasgic, or Colchian, and Magnesian expeditions, or to others of Aramitic import to be considered after the next chapter.

We are anticipating results by such an enunciation, but it is made that we may carry on the subject with more clearness. This observation applies, as well to symbolical figures, as to other mythical particulars, received in evidence. The wolf is, perhaps, the chief exception; its effigy applies in Rome its name, *λυκος*, in Lycia (otherwise Termuli, Milyas, and Solumi, Herod. i. 173), "Lycus" is of Pandion, and related to Ægeus of Athens, the site of Ceres and Dionysius, and their Eleusinian mysteries. Herodotus (ii. 122) says, Two wolves were conductors to Hades, in certain celebrations of Ceres and Dionysius, noticed in his account of Rampsinitis' next predecessor to Cheops. The wolf is not conspicuous in Egyptian sculpture. At Xanthus (Fellowes) we have the harpy tomb of Pandarus, and at Thebes the Sphinxes on the tomb of Pentheus. The group was said to represent the carrying away of Theban children. (Pausanias, v. 11.) Lycaon, too, sacrificed his child to Zeus. These subjects may be related. But again (Müller, Dor. ii. 6, 18), Lycus and Lycæus, applied to Pan or Apollo, seem emblems of light, not of shade or darkness. In Tuscany, or some of

the mountain districts of Italy, *Hirpus* meant *wolf*. Harpy seems related to that word. Here is a suggestion of association between wolf and *harpy*, the Lycian group; being found in Egypt and Lycia, a Persian origin may be inferred.

History takes up our present subject only in its period of decline. Strabo (x. 447A, ix. 402C) notices the mixture of Cadmeans and Bœotians with Pelopidæ and Achæans, in the Æolic migration and colony in Asia. Thucydides (vii. 57) shows, that the Æolians and Bœotians considered each other as of one common stock. Müller (Orc., c. 20) gives these and other instances, in proof of the fact, and also that the Ionic colonies were of a distinct race. But where this great modern classic archæologist disputes Homer's and Thucydides' account of the Bœotians, we may dissent from him. Thucydides (i. 12) says, "The present Bœotians were, in the sixtieth year after the sack of Troy, driven out of Arne by the Thessalians, and settled in the land now called 'Bœotia,' and theretofore Cadmeis. Yet a section of the same were earlier in this territory, and were the Bœotians who took part in the siege of Troy."

"These last words," says Müller, "are doubtlessly attributable to the respect which the ancients thought due to Homer, in an historical point of view."

But the "Iliad" may consist with the tenor of Thucydides' narrative, as it gives five-eighths only of the Bœotian contingent to "Bœotians," and three to *Aspledon* and *Orchomenos* Miny. Our accounts of the post-"Iliad" Bœotia intend the occupation of the entire territory between Thessaly, Phocis, Æubæa, and Attica, or at least it comprised North Bœotia, *i. e.*, the territory about *Aspledon*, and thence south to a certain limit. This province was all or part of the ancient "Cadmeis," according to Thucydides. But the same appears to have been assigned by Pausanias, and other authors, adopted by Müller to the "Minyans," and to have been also called "Andrais," and these titles, *Minyæ* and *Andrais*, are, according to that idea, the Aborigines, or

Archaic settlers. He makes "Athamas" the Dynastic name of Archaic Orchomenos.

We do not claim "Minyæ" or "Andrais" as Persian, or as denoting Persian settlers, and we will allow those (Minyan Andraic) settlers to have been antecedent to the "Iliad," and not to have comprised Aspledon. This word "Aspledon" is referable as "Spelthora," in Middlesex, and "Aspley," Bedfordshire, to ספּל, a *plain*, or *low land*, and may be applied to all Bœotia.

It appears that the northern province in Bœotia had been taken by these Bœotians of Thucydides' narrative, or else the northern hold of the Persians sent forth, at the era alluded to by Thucydides, an army for the re-conquest of the "Cadmeis." In "Iliad" (v., 685—700), the Bœotians are neighbours in camp to the Ionians: the latter we have considered as of "Andrais," the second dynasty, and proper "Minyæ." But the great difficulty and historical indefiniteness in the case must be apparent where historians have constantly used names as for races, without having any known races to refer them to. "Who can doubt," says Müller ("Orc.," 252), "that the rise of the Thessalian stock, and fall of the Minyan, was contemporaneous with the subjugation of the Achæans, Bœotians, Myrmidons, and Magnesians?" He connects this opinion with the myth of Peleus the Phthiot seizing on Iolchos alone, or conjointly with Jason, and then observes that the Homeric catalogue gives no Magnesian cities; and then infers their previous destruction. Now the only description (Il. ii.) is

"Οἱ περὶ Πηνειὸν καὶ Πηλῖον εἰνοσιφυλλὸν
ναῖεσκον."

This passage may imply that cities had not yet been raised, and that the Magnesians were a race of hunters; and Müller in his "Dorians," has no warranty for fixing the ruin of Magnesian cities, as he does, "centuries before Homer." There is no name so accredited as "Minyæ," for the original Orchomenians, but there is no safer ground for such an opinion than if we were to make the Cimri, the

original inhabitants of Wales, and the Welsh the genuine language of the Cimri race. Our argument has been that two races have been comprised under the name "Minyæ." The ancient race to be accredited with the structural monuments of Orchomenos and Argolis, Cyclopiæ art, were "Cadmeans," or men of the East, agreeably to the statement of Thucydides, and the same who drove out the "Maketai" from Thessaly, according to Herodotus. It even appears, that the earliest name in this "Aspledon," or flat country, the plain about the great lake Copais, was Persian; the "Minyæ" was a name subsequent to "Halmopia" (M. "Orc.," 244). Haliartos is referrible to the same, and Halos, as before observed, to *Hal* (Persian), *fortune*. This idea, *τυχη*, or the "Genius loci," occurs frequently at Antioch. "Halos" was a city of the Athamantidæ; under Admetus, it was separated from the neighbouring Myrmidons, and Protesilaus. These original Bœotians seem distinguished sometimes as the "Æolic." They expelled Minyans from Orchomenos, and took Thebes,—it is said from Cadmeans, but *quere*,—and had their tripod at Delphi (Müller, "Orc.," 390). Ephoros uses the name "Thebagénies" as a sub-class (*Ibid.*).

The claim of the Persians, and seizure by them, of the ancient statue of the Brauron Diana, has been already noticed, as well as the occurrence in that group of the flagellum: it is curious to observe that the patriarch Abraham bears his "Lot," לוט, a *whip*.

The term "Cyclopiæ" in masonry, referring the name to Vulcan, the "Sethlans" of the Tuscans, introduces us to a Persian tale, which says that Recail, brother of Seth, was employed to build a palace filled with automatons for Surkh-raji, a Dive of Kaf (giant of Caucasus). (Richardson's "Hafez.") All the arts are assigned to Vulcan and Athene ("Odyss.," vi. 233.) Lycosura was, according to Pausanias (iii. 17), the most ancient city in Greece: this name, as well as that of Oiolukus, betray the Persian original of art in Greece. Müller ("Orc.," 32) repudiates "Lycian" in archaic art, asking whether, in addition to the sites in

Argolis, the last named (Lycosura) and Eleusis could be ascribed to Lycian hands? There are thirty-three Cyclopiæ cities or foundations in the Peloponese; ten of these were in Argolis, viz., Argos, Asine, Hermione, Hysia, Mycenæ, Media, Nauplia, Ænoe, Tiryns, Hyria. Argos was sometimes *Κυκλωπεία*: Thebes had also Cyclopiæ walls; in that city was the archaic "couch of Alcmena," which, like the temple of Neptune Hippios there, was an enclosure of oak palings. The Delphic temples were, it is said, in succession, first of laurel boughs, the second of wax and feathers, the third of brass, and the fourth stone. (M., "Orch.," 238.) Strabo says Lycosura was built by the seven Cyclops. (*Ibid.*) The tomb of Alcmena, near the lake, was found to contain records in a foreign character, styled "Egyptian" by the Greeks. (*Ibid.*) It must appear from these notices that traditions of the rudest and earliest structures in Greece, accompanied with circumstances of sanctity, were preserved at certain localities, the rudest sometimes occurring (Pausan.) under the title, "Dædalian"—a name explained above, though his wings of wax and feathers, materials of the Delphic temple according to the early tradition, must be thrown together for inquiry.

The wonderful monuments of archaic masonry in Greece have, by the industry of modern travellers, been rescued from neglect that attaches even to classic authors. Spon and Wheeler have restored to light the subterranean conduits of Orchomenos—works required for the circumstances of the district about the Lake Copais (the name properly attaches to one of its *bays*, *Copa*, *ἡ κοπή*, a *hollow*), and of a magnitude commensurate with the importance and resources of the wealthy state of Orchomenos. (Consult Müller, "Orch.," 45—62.) These principal conduits, five or six, debouch on the Strait of Eubœa, close to the ancient Opus of the Epienemidian Locrians (the place is now "Thalanse"); they lead from the N.E. of the lake towards Larymna, now Larni. There are also fifty canals coming out at the

Katabothron, at the distance of three hours from the Athamanian field and Akrapha. Among the places submerged by the overflowing of the lake, we have traditions of one called "Eleusis," and "Athene," and "Triton," which were said to have been in existence at the era of "Cecrops:" this name seems referrible, in the latter member, to "Europe" (עֶרֶף), which is applied to Greece north of the Peloponese in the Homeric hymn to Apollo (l. 251, 291); as hereafter observed, the first syllable is Persian, *Kakh*, "earth." The strategical position of Bœotia, called by Epaminondas, "The Ball-room of Mars," is minutely and comprehensively described by Müller. ("Orchom.," c. 3.) No schoolboy is ignorant of its girdling mountains, Parne, Cythæron, Helicon, Parnassus, to the northern Æta, and the key to its position, the Doric tetrapolis, with the oft-attempted passes on the west bordering Ætolia. The same scholar realizes, in copious description, the palmy days of the Bœotian state, when its flute-reeds, a sure crop only every ninth year, were essential to, and apparently marked, the nine-year cycle of Hellenic feasts (p. 67), as its supplies of maize and fish stocked Athenian markets; its Egyptian scene of floating islands; its palms, a peculiar vegetation for this spot in all Greece; and other circumstances, when this state was connected politically with the sea, or great roadstead of Pegasæ, and its harbours and inland treasures of agriculture and grazing—the wealthy Orchomenos of the "Iliad," the province of still earlier renown, and of the race of the "Athamantidæ" or the "Cadmeans"—an era lost in the record of its latest events, the "Epigoniad," or "Peloponesian war," in favour of the ancient line, or of an usurper of the honours of Cadmus; and when the earliest cento (Argonautica) of the Hindu-Hellenic poems caught up the foreign titles, Athamas, Æa, Æolic, Hierus, to mingle them with their "Augeas" or "Lycus," while their Pan, or Bacchus, or Poseidon (at the temple of Iton), and their ethnical "Andrais," confused the earlier topography and institutions,

and displaced the ancient ownership to the wealthy Orchomenos and all "Cecropia." This last term is of local application in Bœotia. (Müller, "Orch.")

To define the compass of the Persian power, settlements, or era in Hellas, is not for the present attempt: we know so little of any of the races, states, and empires on the Asiatic shore of the Ægean, that we cannot expect, in joining those to the western settlements of a very remote epoch, to ascertain the conditions very accurately. In the account of Herodotus of the events in Asia Minor, we wonder at the formidable exertions of the Lydian Halyattes, rival of the Mede Cyaxares (Herod., i., 74—79); yet the Lydian Heraclidæ had predecessors, in Midas and Gyges, of equally surprising influence on their times; and "Lydia" is a name secondary to "Mœones," meaning apparently *ruins*, מוֹעֵנִים, perhaps those intended to have been described in the "Iliad." "Neleus," name for the conductor or era of the Ionian and Æolian migrations or return to Asia, may report the Persian "Nelide" or "Neride," meaning people (Fellowes, "Xan.")—a word which may also be implied in Nireus, from *Syme*, the most beautiful of men. (Il. B.) But Nireus and Milyas and Solymi (Herod., i., 173), the two latter meaning Lycian and the former from Lycia; and Balbec and the "princes of Lebanon" (of old or modern time), are mysteries: and mysterious is the antiquity of Ems and Damascus, and of that "Dor" (perhaps *Dar*, Persian for place), on the Syrian shore, near Tyre, whose ruins excited the admiration of Hieronymus (*ap* Reland);—these and other archaic remains and names, from Syria to Macedon, which also desires to know its own origin—these are and will remain difficulties for the inquirer into the affairs of Western Asia. What then! Were we to have passed over the ruins of states and empires east and south of Mount Taurus, in a territory that led on enterprise so far, to precipitate it among the narrows of the border-peninsulas, shutting out return, while Time closed up the path behind them; and, in "the dark earth," or "Hellas," shall we refuse to

acknowledge the wanderers of Iran, the civilization of that race, and monuments ruined at the era of the "Iliad," but claiming the hands and exhibiting the arts of people and times we read of elsewhere, but find not in the classics? Are we to admit a Hindu race, language, and civilization in Europe, but deny the claim of Asia west of the Indus? Thales of Miletus had calculated the eclipse that parted the battle of Cyaxares and Halyattes; and Phryxus' *Ram*, sprung of "Pan and Ærope," or Hindus and Europe, betrays an astronomical expression.

CHAPTER V.

Introduction.—§ i. Detached Mythical Titles and Symbols.—§ ii. The same referred to Races or Territories.—Thracian, Phrygian, Teucrian, Ætolian, Carduchian.—§ iii. These several Places and Tribes referred to an Original.—§ iv. Inquiry on the Era of the Celtic Events.

MYTHICAL traditions, it must appear, comprise facts, the evolving of which is more or less impeded by something superfluous, that refuses all treatment, repels the other constituents, nor will suffer any unity of result. In the *Argonauticâ*, Müller rejects all that relates to Colchis (a place not on historical record, he says, until 800 B.C.), to which many other accessories may be cast: that great scholar's idea is confirmed by the Minyan Argonauts, traceable to Iolchos, the supposed port of embarkation, being not discoverable in the further progress of the expedition, while neither Sphinx, Errinyes, Onka, the Graces, nor many other Orchomenian and Minyan or Æolian particulars, enter at all into the *Argonautica*; neither, in Pindar nor Apollodorus, are there any places between Colchos and Iolchos mentioned in the narrative. So the "*Iliad*," in the twofold description of the Trojan camp, as in the catalogue, and in the description of Dolon, is quite at variance with itself, as has been often felt and allowed. Other mythical events and characters, the Gorgon, Pallas, Carnean, Apollo, and the Trophonius of the Egyptian and Bœotian tale, contrasted with the Giant-builder and deity of the same name and title, are among exceptional myths demanding separation and retrenchment.

Now there are, on the other hand, historical *excerpta*, that appear to be bare reports without details or apparent results,

as when Herodotus alludes to the irruption of Teucrians and Phrygians into Greece.

If it should result that the separating the exceptional accessories of archaic traditions brings them to a focus; that they then present a nationality and some events of a nation which were before obscurely and unsatisfactorily stuck into history as something out of place, then there would have been a gain by the process. The three preceding chapters have taken up known contingents of Hellenic history and institutions: why turn aside, it may be said, to the unknown, and so delay the application of the Cimric tests? The answer is simply that these supplementary myths are in the way; the mythical mass is so indurated by age, that we may not hastily reject anything as secondary or unessential, and the more of nationalities, groups, or series we obtain, the more life results, by means of the intelligence reflected from one on the other, in mutual notices and names of the one, translated into the language of the other race: and, above all, the removal of the extraneous from each, upon such warranty as we obtain in the result, leaves the type or principal tradition clear and confirmed by its intrinsic proofs and often-recurring fragments of institutions, or the like. Thus, "Trophonius" becomes the tale of treasure-lifting on two archaic records; Apollo, of Delos and Delphi, is more himself without the Carnea; Pindar's Argonauts are true "Minyans," not of Colchis.

But the desired result for the present chapter will be chiefly to group the rejected of Colchis, the Carnea, Gorgon, "race of Mars," giants, hero-worship, hunting, Centaurs, "Magnesian Ætolian," and Argonaut, and to make, what appear exceptional, normal and mutually dependant; describing a nationality that had escaped general observation, and had slid into the mythic series without a place being assigned for it.

§ i. THRACIANS of the "Iliad" are on the east side of the Hellespont; in the catalogue (v. 244), they are led by Akamas, a name recalling the son of Antenor, companion

of Æneas (v. 824): the Phrygians are led by Phorkas and Ascanius, the latter a son of Æneas (by similarity of name); the other in sound assimilated to Phrygian or Phrixus. In the sequel, the Thracian cavalry of Rhesus and Dolon appear, and are prominent as the fated captors of Troy. *Thracians* are placed, in other traditions, about Parnassus; and, in the "Iliad," Thamyras, rival of the Muses, is "Thracian." These cases simply show that the word is indefinite.

Ætolian and *Magnesian* are peculiar ethnical cases and names to be discussed.

A peculiar *Apollo*, the *Carnean*, occurs. His festival in Laconia represented a camp. The festival of the Carnea and Hyacinthus were celebrated at Amyclæ, the latter having some particulars of a funereal character: the word "Hyacinth" refers to the root *ovai* and *heu*, and the death of that mythic youth was the subject of those melancholy rites on the first day of the festival; Hyacinthus' grave was at Amyclæ, an early Achæan site, which may have contributed the name and other circumstances for the occasion. The Carnea lasted nine days; nine Spartans, dwelling in nine tents, represented the life as on a campaign; the priest was called *Ἀγῆτης*, and the institution was referred to Carnus, the soothsayer of the Doric expedition from Doris and Ætolia into the Peloponese; the register of the victors at these games was preserved at Sparta from their origin. (Müller, "Dorians," i. 7, 3; and *ibid.*, ii. 8, 17.) The Carnea were introduced by the Ægidæ: it was celebrated nearly throughout Peloponese and at Sybaris. At Sparta the feast commenced on the *seventh* day of the month Carneis (August); so the *seventh* of Bysius at Delphi and of Thargelion at Athens were Apollo's days. Besides other sites, it was celebrated at Cyrene, and at the place that sent out the colony, viz., the isle of Thera, whence the Ægidæ, according to Pindar, introduced it. (Pyth., v. 74.) Amyclæ and Thera both were asylums of the fugitives from Lemnos, styled in Herodotus and elsewhere, "Minyan

Ægidæ," but, by the circumstances, a wandering and warlike band of adventurers, who had been successively retreating from one site to another, through Greece and its islands. Pindar considers *Ægeus* of the Doric race, but differs in this from other authorities. (Herod., iv. 147.) The Phlegryans and their giant *Ægeus* stand for the *Ægidæ*, even at Athens. Karnus, son of Apollo and Europe, is also placed at the head of the institution Carnea. (Müll., "Orch.," cxvi.) The union of the Hyacinth and Carnea shows a fusion of two races.

Accounts so conflicting throw little light on the Carnea as of the *Ægidæ*—an expression of generalization, varying from "Cadmean," or *Asiatic*, to a fable of a giant engaged in a war in heaven, or Olympus—the latter a subject for further observation presently. The *Ægidæ* of Thera Lemnos and Boeotia rather describe an epoch than anything else, a period of revolution and confusion, where a past civilization and retiring hordes of barbarism were drawn into a whirlpool of ruin, and sought an outlet of escape at either exit of the *Ægean*: in this epoch Doric discipline gained the ascendant, and a new Hellas of the classic ages arose. *Ægys*, a strong fortified site on the border of Arcadia (Müller, "Dorians," i. 5, 3), is a case of topographical and fixed application of the name, and may refer us to Arcadia, perhaps, for *Ægidæ*, a point to be considered presently, with other particulars, associating Arcadians in the Peloponnesian Revolution at the Doric invasion.

Eusebius, in describing Ashteroth on the Syrian coast, has "Ashteroth Carnaim, terra gigantea in supercilio Sodomæorum quos interfecit Cherdolaomer."

The hero Kurnus, styled soothsayer and *Ἀγῆτης* of the Doric expedition, and buried at Naupactus, recurs in a variety of traditions, at various localities, from the Euxine to Boeotia and Laconia, and from the same to the sources of the Danube, and beyond. (Müller, "Dorians;" Justin. 43.)

The *Pallas* of the "Iliad," on the side of the Greeks, seems carefully distinguished from the goddess of the distaff, who is enshrined and invoked at Troy. The principal group

of this, Bellona, is in a chariot, and, as companion of Diomede, confronted with Ares. The description is of the gigantesque: the car creaking under such a deity, her helmet would cover an army, and the terrors of her Ægis, with its Gorgon, insignia of Jove himself, mark her the omnipotent of battle. She is in some traditions named Gorgo. "Tritonis" is referred to the Bœotian lake.

The Gorgon, *καρικομος* (Eurip. *Alcest.*), with the elf or snake-locks, is a symbol of ugliness in the Tuscan sculptures; the portraiture is not revolting in its treatment by Grecian art. In the "Iliad," the *Γοργειη κεφαλη*, is *δεινον πελωρον*, and of the armoury of Pallas. As an accompaniment to Perseus, it severs the Grecian hero from the Persian Joseph. The Persian tale is more nearly followed in Bellerophon. The discrepancy excludes the Gorgon from Persian tradition. Pallas is called "Gorgon" occasionally. This subject is resumed presently under the symbol of a *Head*.

The *Ægis* of the "Iliad" is common to Zeus and Pallas, and so far assimilates those deities in warlike supremacy. In the "Ion" of Euripides, the heraldic emblems add to the Dragon an Ægis; Ion is collaterally related to Xuthus; the latter may be accredited with the Ægis. The name as *Σκυθος*, belongs to the Police of Athens, who were of foreign extraction, maintained at considerable cost. They were also called "*τοξοται*."

War, or *Mars*, as a national epithet, *οζος Αρης*, is of frequent occurrence, applying, among other cases, in that of Cycnus at Pegasæ, to the Erymanthian hunt, and Boar of Calydon to *Λεοντευς* ("Iliad," ii., 745), companion of Perithous in his expedition against "*Φηρας Λαχνηεντας*," and son of Coronus the Kaineian, the confederates driving the chase from Pelion to the *Æthices*,—an obscure assemblage of circumstances circling round *Λεοντευς*, a generalization seemingly like *θυμολεων*, applied to Tlepolemus, the Heracleid. Another case (l. 843) is of Pyleus, and his brother Pelasgic Teutamides. In these instances, and there

are others, the race is obscured by the circumstances purporting to describe it. The dragon of Mars in Cadmus and Jason may be added.

Horses. — Priam ("Iliad," Ω) had horses of the Magnesians, with which he journeyed to the camp of Achilles. The horses of Rhesus are made a condition to the success of the Greeks,—as is the wooden horse, the fabric of Palamedes. The mares of Augeas, and their savage manger, the same Augeas worshipped by the Ætolian Oxylus as a hero, group horses Magnesian and Ætolian together. Whether Augeas was an original hero of Ætolia, or adopted for some similarity of rites, may be doubted. *Αυγή* may imply fire or sun worship, as in the last chapter. The Magnetes of the "Iliad" are from Mount Pelion and the plain of the Peneus, and led by Ippothaos, son of Tenthredon.

The Sceptre, or Staff of Office.—This, in the "Iliad" (i.) is the symbol of the Pelopid dynasty; it was a relic at Coronea (Paus. Bœot.), a hero of the Epeans, as *Κορυβος*, from a club or mace he wielded in battle. ("Iliad," vii., 132.) The club of Hercules is a transition from his armoury in the "Iliad," and in Hesiod. (Shield of Hercules.) The dragon-sceptred statues at Lebodæa (Pausan. Bœot.) are remarkable as early cases of the sceptre in statuary.

The *Palladium* was brought from Troy to Argos, and thence to Argyrippe (Arpi), in Italy, by Diomedes. (Servius in Æneid.) Another tradition makes the bearer a son of Pelops. There were relics, *τι ἐν ἀπορρητῷ*, at the shrine of the "Great Gods" in Andania. Little more is known or reported of this ancient Arcadian temple and worship. In other accounts the Palladium is a Boar-skin. (Nimrod, 212.)

The Head, as a symbol, appears in the Gorgon, the altar, or temple of skulls, built by Trophonius at Pegasæ. (M. D., 225.) Mercury was surnamed *Αργειφοντης*, from his exploit in the decapitation of Argus. Hercules Charops

is a group having apparently reference to a monstrous head. The dismembering of Pelops and of Absyrtis seem traditions of the same aspect, and the catastrophe of Cyrus (Herod., i., 214) is referred, in "Nimrod," to the same.

The human head of the Centaur appears to be another exemplification. In the Athenian coins the Minotaur is a human figure, with bull-head, as if of Assyrian or Egyptian type. The "Iliad" has $\phi\eta\rho$, or $\theta\eta\rho$, which the rest of the group applies to Centaur. The ancient sculptures of Phrygia and the "Shield of Hercules" are more express in giving Centaur. In Mysia the Head is installed on Olympus, and the local traditions assign it to Agamedes. (M. O. 442.) Pallas, armed from Jupiter's head, brings this symbol into the group again. But Vulcan with his hammer belongs rather to the Tuscan group, where Charon, the minister of death, stands in such attitude and action.

It seems that the *Head* is the symbol which gave the idea of Centaur, if we are content to apply to those shaggy warriors a custom of the ancient Gauls (Livy), who entered battle with a head, as trophy of former victory, on the bridle.

Hunting.—Cases, in which a condition of the group or event is the chase, are Cephalus, the Attic Arcadian, and Bœotian Artemis, Actæon, son of Aristæus, and elsewhere a spectre, as also something sought towards India ("Nimrod," i., p. 65), and, among others, the "yellow" Meleagar of Calydon. ("Iliad," ii. 643.) The author of "Nimrod" (p. 67) has brought together traditions from various sources as to that *Boar* of Erymanthus. It has the avenging character and office of Apollo; it caused the war between the Curetes and Ætolians, as well as that of Centaurs and Lapithæ. The same Boar's head was a Memnonium, or oracle. "Nimrod" (212; and ii., 217) shows the Boar-skin as a Palladium. The oath of the competitors and judges at Olympiæ was ratified by the offering of a Boar. (Pausan., lib. v., c. 24.) Calydon, son of Mars, turned into stone for seeing Diana bathing, is another tradition. ("Nimrod," 65.)

Adonis was killed by the Boar of Mars avenging Erymanthus. (Ibid.) Cephalus was the hunter of unerring spear, and dog Lælaps. (Ibid.) Cyanippus, related to Cyane, was killed by his dogs. (74.) Jasius, or Jasion, hunted with Atalanta, a synonyme of Jasion. (Ibid., 69.) Actæon's dogs sought him in India. (Ibid., 65.) Then we have Orion and Amphion, hunters. Pan, son of Demagorgon, and Python, or Typhon, of the same ancestry, were hunters. (Ibid., 60.) Without analyzing them at present, it will be clear that the type, *hunter*, is attached to groups not always bearing that character in mythology, and that the accessory, *hunter*, becomes a principal feature in the traditions of some particular race.

Centaurs.—These are the *φηρας Λαχνηεντας* of the "Iliad" (ii. 743), on Mount Pelion attacked by Pirithous and Leonteus of Koronos, the companion of Eurytus, or Eurition, of Æchalia. ("Odyssey," xxi. 295.) Eurytus is parallel with Hercules. As an archer he challenged Apollo to trial of archery. ("Iliad," viii. 224.) They were attacked by Theseus, *τηλοθεν εζ Απειης γαιης*. ("Iliad," i., 260.) The "*Αιχαλιης αλωσις*" is the title of an archaic poem, not extant. Hercules "Charops" (Pausanias Bœot.) returned from Hades, with Cerberus, the triple-headed. He had descended for a punishment after his slaughter of the Centaurs, in which expedition Eumolpus was his ally. "Charops" may be raw-head (*ρω*, *flesh*). The Centaurs were the offspring of Saturn and Callirhoe, or of Magnesian mares. (Schol. Pindar, Pyth.) Dexamenes in the tale is the same as Æneas the Ætolian. (Müll., Dor., ii., 11, 3.) As to the "Charonian head," see "Nimrod."

The Dragon.—The Dragon of Mars, in the groups of Cadmus and Jason, seems quite distinct from the Dragon-symbol of Ion, or at least from the Dragon and owl of the Attic coins. The Griffin and Arimaspiæ on the Euxine, and the Stymphalic bird with iron claws at the Euxine (Müll., O., xii.), seem allied to the warrior-crop from the sowing of dragon-teeth by Cadmus and Jason. Cycnus, the

son of Mars, and the temple at Pegasæ built of bones or skulls, embodies something of the same idea. The watch set on a depôt of gold applies to most of these cases, to the Griffin as well as to the Dragon, but the adjunct of Mars is restricted to the latter, which groups, with the Dragon, Jason and Cadmus, and Ion, make the former a distinct and third group.

Magic.—Human offerings at Corinth are connected with the worship of the Sun and with Medea (M., O., c. xv.), a superstition apart from the worship of Apollo generally. The Hyllean Apollo of Magnesia is connected with the execution of victims, by their being precipitated from rocks. (M., D., ii., 3, 4.) These circumstances did not enter into the Hyacinthia and Carneia at Amyclæ, but the double type of these festivals indicate the approximation of two distinct religions and races, either of which may have modified the other to the obliteration of barbarous practices.

Again, the Ring of Gyges, the Lydian, has a parallel in that of Cyanippus, who, being discovered by it to Cyane, was killed by her, immolating herself at the same time. ("Nimrod," 73.) The Cauldron of Medusa is repeated in that of Tantalus, to the disgust of Pindar. (Ob., i.) The sacrifice of children to the Sun seems borne out by authorities collated by Müller ("Orchom.," 82), at some sites in the Peloponese, but cases of such atrocity do not attach to the Apollo of Pheræ, nor is it found at the Elia Triphylia, except where "Iran" or "Hiereus" comes disguised in "Augeas," a hero worshipped by the Ætolian Oxylus, and it comes, therefore, on the line of march of the Colchian Argonauts, as we shall see presently.

Jason, or Jasius, in Hesiod (T. 972), is allied to Ceres, and their offspring is Plutus. This places the group in the scene of the golden fleece, and at the same time in the region of corn, Hyperboreans. The name Jason pervades the East, in Judæa. ("Maccabees.") Jason, or Jasius, hunted with Atalanta, so is "Jasione" ("Nim.," 69); and

in the "Odyssey" (v.), and the "Theogonea" of Hesiod, Jason is allied to Demeter (972), and father of Plutus.

Styx and Orcus, or the Oath.—The Titaresias, a confluent of the Peneus, with which it refuses to mix its water, maintaining its own as *απορρωξ* of the Styx, may really imply separation of metes and bounds, under solemn treaties between settlements on the east and west respectively. The name above refers us to Tiresias the Seer, concerned in the myth of Argus, and also with Alcmena and Tityus.

Hero.—Hercules and Astrabacus are instances of Hero-worship given by Herodotus. Chiron, the Magnesian of Pelion, connected with Achilles and Jason, and, being a Centaur, appears as a double type, or a myth treated twofold, and, as a Hero and Demigod essential to the great enterprises of "Iliad" and Argonautica, belongs to the nation of the Argonauts and Jason. Were that race distinguished in Hero-worship? Kurnos, in Herodotus (i., 165), is styled the Hero, and his *tomb* confirms the idea. The *dromos*, Achilles' tomb, and palæstra, or race-course, on the Propontis, bring Hero-worship towards the Euxine as to its source.

Tydides-Diomedes is referred as usual to a genealogic Tydeus, who fell at Thebes; but it is that hero who seconds Pallas in the "Iliad," carries off the Palladium, and secures that and a settlement in Italy. He represents a nation of warriors, and symbolizes their enterprises. The name assimilates to "Teutamedes," which associates with Letheus Pelasgus (Ibid., ii. 843), but is otherwise unexplained. The father, Tydeus, seems only an accessory to these traditions.

Giants.—Gyges, of the Lydian annals, is styled of Gordius, a name assimilated to Gorgius ("Nimrod"), as Gordy for George in Scotch. Gog and Magog are of the same district. Ogyges of the Flood, comes apparently from the same region or type. The gigantesque associates with *σθενος Ωριωνος*, with Euphemus, son of Neptune, Polyphemus, and other cases. Tityus and the Titans occupy

a firmer base in Mythology. Phlegryas, is Ægeus and giant. (M. O., 325.) Ægeon is synonym of Briareus, the right hand of Zeus in trouble. This name is in Hesiod (734), "Obriareus," a name which reports Hyper-Arar, or "beyond Ararat," *i.e.*, Armenia, in the Armenian vocabulary. The "Rephaim" of S. S., Job vi. 36, and Gen. xiv. 5, were Giants, not, as Rosenmüller would have it, the *Manes*.

The several points of land and harbours in the Propontis and Euxine, mentioned by Müller ("Orch.," 281, 282), as having Argonautic traditions, owe these simply to the ideas respectively comprised in their names. *Cyzicus*, where they came to anchor, is Chizek, חִזֶק, to *bind hard*; *Paktya*, פַּחַת, a *grave*, is delivered down as the "grave of Helle;" *Lampsacus*, "their port of return," פֶּשַׁח, *passing over*; and לֵם, *people*.

Byzantium (site of the twelve gods) has Argonautic celebrity and peculiar traditions. Cytaa, at the mouth of the Euxine, and Halmydessus, are names at various sites. (c. 12.)

The "Colchica venena" accompany the Medea to the several sites in her history. At Corinth it has Mithraic accompaniments. (Ibid., 266—272.) There are disguised references to a more settled civilization, and the arts of predecessors at some sites of Argonautic usurpation, "*Asteria*" being the principal point to notice. "*Asteria*" was turned to stone at Delos. (M. D., 321.) "Koronos, Asteria, Apollo, and Idmon," "Kometas (a Lapitha), Antigone, Asterion," Idmon, Mopsus, Orpheus. Here *Idmon* is referrible to יָדָע, *science*; Mopsus is son of Tiresias. Other genealogies (258, 259), concerning Hierus or Orion, with gigantesque accessories, seem simply an assumption of Cadmean (*i.e.*, Archaic) titles of Bœotian institutions by the Argonautic horde. The genealogy of Troy is obviously a mixed compilation: Zeus, Dardanus, Erechtheus, Tros, Ilos, Assaracus, Ganymedes, Laomedon, Tithonus, Priam, Kapus, Anchises. Argonautic scenes and genealogies recur in the "Odyssey." (Ibid., 273.) The

reference of Circe, Medea, and Absyrtis to Æetes, and of him with Perseus and Medeion to the Sun, as head of the genealogy, betrays a Mithraic type as before for the Argonauts, and Circe leads them towards Italy, while Ormenion (Armenian) in another genealogy exhibits them in Thessaly. (Ibid., 277.) Jasius and Jasion are linked with Ceres. (Hesiod, 970; "Odyssey," v. 125.)

What was Colchis? We have to ascend remote epochs of antiquity, and to expect a descent on the northern side of the Carduchian range, on the rich plains stretching to the Bosphorus. We may expect on these shores a stronghold of plunder, growing to an emporium of merchandise, and deserving the name given previously to *Calah*, as Babylon on the Tigris. Such a city, with Celtic affix, would be Calah-oc. In Dr. Lee's "Job" (note on chap. xxx. 2), on the word "Calah," כלה, which he considers to signify, for the passage, "insolent power," we have Castell's quotation from Bar Balhul, giving, as explanation for the word, "Gigas Chetrensis," the following is Gesenius' Comment (Dict., p. xx):—"CALOCH is the city of Ketrach, of Santar, for this Santar was the giant Khetri, which is near Tacrit, on the Tigris." But the same passage (from Bar Balhul), in the Cambridge copy, Dr. Lee quotes as follows: "Calah Khetri—Almurizi verified it, and according to Bar Saruskai, it is the Khetri of Santar, for this Santar was the giant Khetri, and it is the Khetri of Teheran." Dr. Lee concludes that "Calah Khetri" is equivalent to "fierce Khetrian." One of these versions gives us Colchis; the other, an approximation to the name. The idea of Giants is apparently Persian, thence crossing the Caucasus (the limbo of those monsters), and forming the foundation of the Edda. The gigantesque may have shadowed out a fact, the comparative bulk of the Carduchian races. "There were giants in those days" (Gen. vi. 4), suits the days of the infancy of our race, and is applied accordingly in Persian geography, with its *Kaf*, based on the emerald Sakhrat, and the abode of *Dives*, as well as the centre of

Glamoury. Asgard and its Odin, "Gog and Magog," with the captives of Thamyras, and all the cento of the Giants, are there *in situ*. In such neighbourhood Colchos and Ætes, with his Medea and Circe, flourished, to do their worst in assuming to themselves earlier Ægean traditions.

We subjoin another symbol, without carrying it beyond this section:—

The *Wolf*.—Lycaon, on Mount Lycæum in Arcadia, was changed to a wolf. (Müller, D., 316, and Paus. vi., 8, 2.) The relation between Lycaon, Pandion, and Glaucus is obscure, *i.e.*, seems unaccompanied by circumstances suggesting race. Polycaon is connected with Lelex and Messene (Pausan., iv. 9; ix. 34), who was daughter of Triopus, the son of Phorbas. These circumstances only assert a remote antiquity (referring to the Triopian union of Demeter and Apollo) for Lycaon. Lycaon is the name of a mountain west of Phrygia.

There is a Sicyonian tradition, giving Apollo the epithet *λυκοκτονος*. (Lupercal.) (Müll., D., 314.) "Lycæus is an epithet applied to Pan, Zeus, and Apollo. Pan, Zeus, and Apollo had also joint jurisdiction over the Furies." (Ibid., 307; and see Pausan., v. 38.)

The Lupercal, the Janiculum, and Saturn, with ceremonials accompanied by superstitious horrors, are connected at Rome.

The *Wolf* of the Capitol is matched by Xanthian sculpture on the same subject. "Fellowes' Discoveries," British Museum.

The Thracian Harpalyce, daughter of Lycurgus, the son of Dryas, is in character or action a Harpy. In Latium, *wolf* is *hirpus*.

There appears to have been an ante-Pelasgic dynasty in the Peloponese, designated by the symbol *White Horse*. Leucippus and Aphareus were sons of Gorgophone, and built *Arina*, ancient name of Pisa or Elis. (Paus., *ibid.*) Diomedes married Ephyra, and founded Argrippa on the Hadriatic ("Æneid.," xi., Excurs. Heyne), in Apulia, near Mount

Gargarus. Diomedes's progenitors were from Ætolia. He was honoured at Metapontum, at Thurium, Brundisium, Beneventum, Venefra Lepantus; at Timavus, near Venice; at Ancona Umbri; at Spina, north of the Po. Diomedes's offerings to Diana, a gold collar, were celebrated at Pucetia.

Pan Lycæus.—His priests called down rain. An allusion to Pani, water; but with a particular reference to that which was wonderful to Egyptian sojourners—*rain*.

Leucadia, in reference to the mode of destruction by the leap, thence refers us to the Tarpeian at Rome. The strange race in the Isle of Madagascar have their Tarpeian execution.—*Times*, Dec. 13, 1849.

§ ii. It will be difficult to fix the order of succession for the emblematic *Head* of Gorgonian and other early fables. Shadows give no perspective.

Cyrus, the Chosroes of his own race, left his head to the Scythian Tomyris. Tamuras is the Persian "Dive-bend," or Giant-killer, and the "Nimrod" suggests for this case the Gorgonium. It has been above suggested that the Scythian inroad into Asia, reported by Herodotus and others, was an expedition of the Celts. Trogus Pompeius (i. 61) gives us Sybaris as an ally of Cyrus in the revolution accompanied by him in ancient Media. At Sybaris, in Italy, the Carnea were celebrated. (Müll., "Dor.," 321.) Perhaps "Cyrus" and "Quires," the spear-emblem of Latium, are sufficiently approximated, and their coincidence to be referred to the approximation of the Persian "Dalfakur," or Mithraic sword, as an object of worship to the *spear* placed in the hands of the deities in early Roman sculptures. The fable of Perseus and the Gorgon, and the sword Chrysaor (perhaps a name borrowed from "Chosroes"), may be grouped with the original Celtic records as above placed on the shores of the Caspian. The "Medusa," having the termination שש, *old*, would be an Aramitic gloss accrediting the fable with its due antiquity; the Medea and Absyrtis, בשר, *flesh*, would be a reference to the Median adoption of the "bloody head;" the Thracian fable of the

dismemberment of Orpheus (a name referrible to Cimric bardism there) would follow up an earlier tradition, and so it finds its way to Thebes, and thence to Argos, and its Danae, there coupled with "Acrisius," the "Chosroes" of the Caspian, and golden lure to the Celtic inroads, as to the Phrygian (Celt), in the case of Midas, or מִדְּאֵשׁ , the Sun.

The slaughter of the Centaurs, in the legend of Lebadæa, by Eumolpus (a Thracian), associated with Hercules, groups in with the revenge of the Thracian matrons, which transfers Orpheus's head to the Gorgonium. The "Iliad" (β 746), associates with Hercules, in the expedition against the Centaurs, "Leonteus, of the race of Mars."

The *Lion* ("Nimrod," 74) was a Persian emblem of the Sun. But the Leonteus of the "Iliad" is the son of "Coroneus," the Keanidr; so Eumolpus associated with Charops, and Philomela with Chiron. ("Nimrod.")

To what era we are to assign the "Memnon head" of Egypt will have to be determined. "Nimrod" (ii. 161) suggests its reference to the Gorgon or Georgian symbol. The "Iliad" puts in apposition, in the genealogy of Tlepolemus, "Thrasymemnon" and the "*Βιη Ηρακλειη*," with the epithet for the former, *Θυμολεοντα*. Whether there be any relation between *Θρασυς* or *θαρρεν* and the Spanish Tarraconensis, the Irish hero, Tara, would, perhaps, appear too bold a question. Memnon the black, the leader of Æthiopians or Cushites (Nimrod), son of the morning, would take him to or bring him from the Nile, as connected with a warrior caste overrunning the settled countries of Asia and its dependencies or offsets.

The "*Βιη Ηρακλειη*" will hereafter be considered, as properly suggesting dynasty or royal Aramitic-Assyrian descent; here, perhaps, asserting an empire, *de facto*, for the Memnonians, or those adopting the title, as in traditions in Lyciphron, Agamemnon is Jupiter (Nimrod, ii. 22), and in the "Iliad" it is associated with supremacy. The Memnonian head would record a Celtic tenure of the Asiatic or Cushite

Empire. Hercules bearing the olive from the land of the Celts seems to connect them with Asian dynasty.

The catastrophe of Pentheus in the Bacchanals of Euripides, appears to introduce a conflict of Ionians with others, and to introduce the Gorgonian head. The father of Pentheus is Echion, his mother and murderess, Agave, who, as if possessed by frenzy, in addressing her father Cadmus, boasts of her trophies, of the slain *lion*, and on another occasion ascribes his birth to a lion and the Gorgon: her companions were Autonoe, daughter of Aristæus, and mother of Acteon (*Ibid.*), and Ino, the mother of Melicertes. The house of Pentheus, invaded by the Sphinxes, is directly parallel to the subject of the harpy tomb at Xanthus. Agave refers to "Aguieus," an unexplained title of Apollo, and perhaps to *Αγνητης*, associated with the hero *Κυπρος*, of the Carnea. Cadmus, as associated with Melcart (the Phœnician or Carthaginian Hercules, Melcart), asserts a Phœnician original. If the same word enter into the composition of *Agamedes*, and all cognate compounds, it becomes an immediate connexion with the *head* of Agamedes, as well as (by Agamede his daughter, in some of the traditions, with Bellerophon, the antagonist of the Amazons), and Chimæra. Perhaps *αγανω* conveys the general idea for the occasion. The Celtic "Gwion," or Mercury, the chief object of their worship, a name not yet adapted to a root, may be included in this case; their Mercury was endowed with the attributes of Apollo, as the Hellenic deity, in one of his titles not clearly accredited to any root, nor conveying any idea that we are informed of, superseded Gwion. These observations are further dwelt on in another passage of this section.

Gorgon and Ægis vanish in the West, except in Tuscan sculpture (wherein the horrors of the Portent are magnified), or in those of Magna Græcia. This fact appears to report the disappearance of a copy in the presence of the original. The gods of ancient Latium, according to the epitome of Trogus Pompeius, were furnished with the spear

for sceptre. The "Quires" of old Rome, like the ancient British sheriff's Torn, was a Convocation around a staff planted in the ground (apparently the origin of "Curia," and the provincial senator "Decurio," and of the antagonist "Curiatii and Horatii, quasi Foratii"); the "Capitol" may have really originated from the "caput Toli," but the savage reality of an enemy's head at the horse's crupper was foregone in the Roman camp before her annals had been put on record, or traditions of her early struggles had been traced out in traditions; or the allies of early Rome had been extirpated or dismissed beyond the Alps, or compelled to descend the Danube, before the era of letters in Latium; or, lastly, that arm of the service, the cavalry, having sunk into a small minority, its accessory the bloody head was forgotten. Besides the order "Equites" at Rome claimed peculiar honours as citizens, and all particulars relating to their order fell under the eye of the Censor, and became amenable to the public taste. The *Gorgon* would have been a tacit reproach to a community of mixed origin, and with suspicious alliances or reminiscences. Such things may have been allowed on the Tiber at some period preceding the Olympiads; or, without the Gorgon, Ægis, or Centaur, the early savagery of Rome may have had to accredit its "Mavors," with accompaniments of dark and dreadful significance, which escaped unsung, unless in some unrevealed works of Oscan bards. Otherwise, as here suggested, the Centaurs were their own painters, and therefore did not recognise in themselves those *φηρες λαχνηεντες* of obscured tradition, nor in the sculptures of Tuscany or Hellas.

The Chiron of the "Iliad," and other traditions relative to the "Iliad," presents a Centaur, or one or other records called or considered a Centaur, in the position of friend of Achilles, and his instructor in military tactics or warlike arts.

This Chiron was in another account (Nimrod, 51), at the bottom of all the troubles of Ilion and the house of Priam, or such mischief lies at the door of Philomela (another

Hellen), whom Chiron substituted for Thetis. Philomela, in name a *Syren*, was in fact a Sybil; the Hercules "Charops" is associated with *Eumolpus*. Without attempting to fathom this imputed act of Chiron, he is in the same tradition the Jove of the era or occasion. This majesty of Chiron betrays the source of the tradition as that of the race of Centaurs. At the period of the Homeric composition, the traditions of the destroyers of archaic Hellenic establishments would overlay earlier records or compositions. The fall of Ilion was, in fact, the fall of civilization on both sides of the Ægean; the resulting dark ages testify to that fact, if the case were not generally omitted of a complete change of Hellenic dynasties as at that period. The heroes of the "Iliad" were a new fresh horde, or otherwise marauders of the frontier in new positions. Their tradition gave Chiron an object of hero-worship, whom a subsequent epoch, perforce, put on the base of their own ideas, upon the pedestal of Jove. Other records taking hero or hero-worshippers for the Centaurs, read Chiron Centaur. The "Iliad" distinguishes Chiron from the *φηραι λαχνηεντες* of a then obscured tradition,—obscure in the camp of the heroes of the "Iliad;"—and leaves us to apply that term, as it has been thenceforth uniformly applied. Thus, acknowledging two sides, the ruined Hellenes and the conquering followers of Chiron (perhaps *κυρνος*, or the Carnian hero, the subject of hero-worship at Naupactus, Rhiguem, and elsewhere); we reconcile the double character of Centaurs, as we have antagonist Pallas in the respective camps of Greek and Trojan.

The preceding argument unites the subject with that of the Styx and Orcus. The whole agrees with the ideas to have been entertained of the authors of a cruel inroad on settlements and institutions, the offset of Aramitic and Persian arts and habits, and directly introduces the symbols and rallying point of the enemy, the Gorgon and Ægis, and the terrible oath, the soul of their martial law, applied as to the Styx to a boundary line, determining the conquests of

the Teucri; and whom it settled in Epirus and Ætolia, the one claiming Pyrrhus, or Neoptolemus, son of Achilles, the other Ætolia: perhaps the former the Pelasgic contingent.

The Centaurs (§ 1) were driven from Mount Pelion, but appear in other localities, as in the case of Nessus, and are assigned to Eurytus or Eurytion and Æchalia, the former representing one of their company, as the tradition is usually received. Dexamenes, in whose territory the conflict of Hercules occurs, was an Ætolian. The Phygalian sculptures represent the Centaurs as horses with human heads: the Minotaur is the Man-Bull; but the extremities are reversed in Attic sculpture,—a bull-headed man. We may, perhaps, refer the Cretan tradition to Assyrian sculpture. The Tuscan sculptures mix no Lapithæ in the group of fighting Centaurs. Are we to restrict the race represented by “Centaur” to Greece, or shall we suppose they had been felt on the Tuscan border? The Tuscan or Persian scarcely appears (unless *Λεοντεύς* in the “Iliad” be of the Persian type, § 1,) in the Centaur traditions of Hellas.

Of the classic Jinistan and *Giant* caste, the cases are of every variety, comprising even Calypso (Odyss. v.), as one of the consumers of Ambrosia (v. 199), and yet here and in the Hymn to Venus, there seems only superfluous altitude sufficient for a compliment to her symmetrical beauty. Rhadamanthus, as a visitor to Tityus, has the epithet yellow (*ξανθος*), an apparently Celtic description. Tityus is *γαίετη*, equivalent to *𐌊𐌊*, an idea also belonging to *Thetis*, i. e., *πηλος*, Peleus. (Od. vii. 323.)

The Titans, sons of earth, come into a peculiar tradition where the genealogy given is Jupiter’s union with Elara, who, buried in the earth, gave birth to Panope or Europe, also called Ilyrie, the mother of Euphemus Argonaut and Giant. This group of Elara agrees with the Tuscan “Teges.”

The Giant Obriareus (Hesiod. Theog., 617, 734), as just explained (§ 1), reports Armenia, or the Carduchian chain of mountains, under the general name of Ararat. Aria or Arctias is the Stymphalic bird with iron claws, and also

the place of Cadmus or his dragon; Arctias is elsewhere the Minyan King Ascalaphus at Ialmenos, and again near the Cappadocian Carambis (M. O., 282, 3). "Ormenion" occurs at Iolchos, as Magnesians and Thessalians are identified with "Armenion." (Justin, xlii. 2, 3, and "Gloss.," see M. O., 272.) Strabo (i. 45), himself a Cappadocian, says the Colchians at his day showed the ruins of *Ææ*, where no sheep were offered as victims at the altars; and Jason is reported in Media and Armenia by Justin (xlii. 2). At the Tauric Chersonese, or the Scythic Cathay near the Tanais, the scene of Argonautica is laid by others. (M. O., 275.)

The "*Ægidæ*," who appear at the eve of or after the "return of the *Heraclidæ*," as seeking new settlements in various quarters of Greece, and who are mixed up with the "*Minyæ*," and others from Bœotia, and rank as Argonauts (M. O., c. xii.), are related to *Ægeus* of Athens, and with him, according to some accounts, to the giant "*Ægeon*," the synonym of *Obriareus*; and thus they are brought together in the Euxine. The Caucasus was the *Jinistan*, or fairy land, and range of giants to the ancient Persians, to whom the same Mount of *Caf* was the boundary of the world. As far as Persian ideas are to rule, it may be asked whether there were not at that era a living type of the giants. The *Ægidæ* were not shadows, but living men, seen and felt in Hellas. We know that in Syria "*Rephaim*" (Job vi. 36), were *giants*, and the valley of *Rephaim* meant the valley of giants. (Genesis xiv. 5.) Of this stock was Goliath of Arapha (*Rephaim*), and of such were the "children of Anak." The constructive arts of a remote antiquity do not help us in the case, as the hero of the group in the sculptures of Nineveh and Memphis, is *ex officio* a giant. The "*Iliad*" follows the conventualism of the sister arts: the gods are Giants. But the particularity in gigantesque as to Pallas, her host-covering helmet, seems to belong to a certain school of ideas or race of warriors. The expression, "*αἰεὶ ἀνδρῶν*," for Agamemnon, and the name *Αἰετάρη*, for wife of the

Heracleid Procles, or Eurythenes, combine in a family claim to the title, rather than to office or rank. There may have been a race of *Αναξ*, or that word is for Anak of Scripture, *הענק*, and the latter is but a variation in writing, perhaps by introduction of the Persian guttural, for Chanak, *חנך*, as used in describing the “*trained* servants” of Abraham. We have quoted from Eusebius upon the Rephaim of Ashteroth, attacked by Cherdolaomer, one of the antagonists of the Patriarch: so that scene and the parties coincide in pointing out the *trained warriors* for the occasion. In the case of Goliath, too, Anak and Arapha are his patronymic. The city of Arbah (Joshua xv. 13) was of Anak, and the valley of Hinnom (Ibid.) was that of Giants. This same valley was afterwards Tophet and Gehenna, an accursed place. Og the Giant is a name approximating Gog the giant of the Caucasus; Ogyges comprises both. Calah appears also a name for giants in the East (see before, p. 98), and refers us to Calah Babylon, and its giant Nimrod, with his “*brothers*,” or train-bands (Nim., chap. i.), and to Colchis, apparently a derivative from Calah.

“*Ægis-bearing*” has relations with Diomedes, reports Medea, and Medeus related to Jason, or more plainly *Mede*, *i. e.*, Carduchian. His synonyme received as patronymic is Tydides. There is no other name in the “*Iliad*” like to the latter, except “*Teutamides*,” otherwise “*Lethæus*,” which is used with the epithet “*Pelasgic*.” The last word we referred in the third chapter to *שׁוּב*, *wanderer*, which is the meaning also of *Scot*, and this latter is usually considered parallel to “*Scythian*,” which may be here intended. The *wanderer*, for the present occasion, may have been, in Homer’s original, simply “*Sag*,” and he is further described as *οἶκος Ἀπῆος*, which appears to designate a soldier caste. The catalogue of the “*Iliad*” follows the above by Thracians, headed by Akamas and Peiroos, and settled on the Hellespont. Here the catalogue differs from a subsequent description of the Trojan forces by Dolon; and the Catalogue as to the Trojan forces is generally given up as incorrect. Thracians are

described no further than as just alluded to, in two lines; but Akamas occurs as a son of the Dardan Antenor, who (*Æneid*) settled at the head of the Hadriatic; Antenor is here colleague of *Æneas*. This hero and *Æneas* both appear in Italy as founders of new states; Tydides and Teutamides may approximate, and will presently be referred to a third. In Dolon's description of the Trojan camp (*Iliad*, K., 428), "Dardans" disappear, and the Thracians are newly arrived in camp under Rhesus, son of Eioneus; Diomede is approximated here, as antagonist to the son of Eioneus. In Italy, the *white horse* (of Rhesus) occurs, at Diomede's city or settlement of *Argyrippe*. The indefiniteness of Thracian is before commented on. The Thracians of the catalogue settled on the Hellespont, hold the ground of Diomede and the Greek camp. Homer has, in the case of Diomede or *Tydides*, united him with the true accessories, but not in a true position: his presiding or attendant Pallas conducts him into the Thracian camp, instead of out of it, as in a Thracian enterprise and cause. The number, thirteen, of the slain, in Rhesus' tent, is the same as that of the victims of *Ænomaus*, father of Ippodamia of Elis, the prize of the race won by Pelops (*Pindar*, *Olymp.*, i.), and "*Ænomaus*" approximates to "*Oineus*."

These circumstances appear to join either subjects or source of the traditions.

The circumstances of Pelops and Tantalus are alluded to by Pindar (*Ol.* i.) with disfavour, and the numerical coincidence just pointed out seems accidental, as if repeated by carelessness of the Logopoios. But the prominence of another accessory, the *Sceptre* of Pelops, is very significant as to the authorship, in a race whose hero seems to have been Diomede Tydides; *Hero* meaning here their Demi-god.

Having enlarged on the case of the hero favoured by Pallas, the rest of the particulars on our list constituting an exceptional class of myths or symbols, may be passed over. The *sceptre* and Jason will be now considered together, and Tydides with them will at once be made to appear col-

lectively as something institutional, and as index of a nationality.

Palamedes, the contriver of the assault of Troy, the fatal horse, and Diomedes, appear one person or group: the former is פלאמד, the "wonderful Mede;" the other, the "terrible Mede." As Medes they are synonymous with Jason, or Media, or Medius, which all unite. (Müller, "Orch.") The former name is not distinct from Æson. (Ibid.) Æson, or Jason, or "Jasius" (Hesiod), appears referrible to Hesus, the Celtic Mars, and Tydides or Teutamides to Teutates, the Celtic idol of kindred terrors. (Lucan, i.)

We shall here throw in a few observations, anticipating the subject of the next section occasionally, to reconcile these conflicting myths. Æneus, the Ætolian, seems the same as Rhesus' father, and the *yellow* Meleager is at home in "Calydon," or Celt-land (our western "Caledonia"), or hunting-ground; while the boar of the chase of Calydon is of the stock of *Mars*, by express description. The name, "Ætolian," appears to denote the march of the warlike strangers, that is, around the chain of Mount Æta, outside the well-fortified plain of Lake Copais and the Cophissus. The leader of the "Heraclidæ," on their return to the Peloponese, was of Ætolia, and therein satisfied the quaint directions of the oracle in describing their intended guide, "a man with three eyes" (Müller, "Dorians"), אֵן, *At*, an *eye*, and תלת, *Tealt* (*Chaldaicè*), *three*. The guide is called "Oxylus;" removing the terminal *ilus*, the word gives us עץ, *wood*, *i. e.*, *Celt*. But the guide is further called "Κορυβος," or "Καρβος," a word before described in "Carnea:" it is a Celtic or Gallic word for a *trumpet* (Hesych), and perhaps for other warlike instruments, as if root for κορυβη, a *club*: in the Celtic it appears in "Carnutes" of Gaul and "Carnac," the place, near Vannes, of giant placement of unhewn pillars. "Tydides," the ubiquitous bearer of a Palladium, conductor of Talismanic steeds, founder of the city of the "White Horse," Argyrippe, son of Oineus, and shadowed in Oinomaus, can be no

other than a deity of a tribe or nation, the Jason-Hesus of the Euxine and Georgia (the Gorgon-companion himself), and why not therefore the Gallic "Teutates," the Homeric "Teutamides, Pelasgic, Lethæan?" As these trained bands of the Gorgon mountains swept from Northern Aram down the shore to Egypt, and west to Colchis, Babel of the Euxine; thence down Hellas, west of the Stygian "Orcus," or ultra-Persian state, to Calydon and the Straits, to foray beyond "Europa," into the land of Pelops, there not only disturbing dynasties, but traditions, delivering to classic times new tales of the old, so that the Hercules and the olive of a warmer sun than shone on Hellas must be sought on the Dunube, the hidden stream, "Ister" (שטר), on whose banks the golden-horned hind then led the chase, herself the metamorphosed Atlantid Orthosia of Arcadian Taygetus (Pindar, "Ol.," iii., 52—54); while the olive-bough, or its sanctions, are by Hercules placed under Ætolian auspices. The olive conducts us where tradition never led Hercules, from the Ister and Colchis to the plains of the Aras, past the Caspian Taurus, to Media and Persia, the paradise and Atlantid isle of all tradition, down to those which raised a "land of Cockayne." Thus the *Olive* of the "*Altis*" (a name on the Nineveh sculptures) reconciles tradition with fact, and whispers peace to bard and critic; yes, even to "the champions of "Panglossia," the learned abomination of genius in Pindar's neighbourhood and times (Pindar, "Ol.," ii., 157), even as reconciliation was the condition of the Olympic games, the arena of Greece, before the absurdly savage "Tantalus" (Pindar, "Ol.," i., 80—85) was put beside the Posidonian or Ionian Peleus or Pelops (Ibid., 120), and while Xanthian titles, "Arene," "Sirbe," and the Persian "Thamyras," were at the site of Nestor's early enterprise, days before the dark ages of Hellas and the scenes of the "Iliad!"

The reader, excusing this interjection, will now pursue the argument in detail. The traditions of Carduchian Georgians are mingled with those of Iran and Hellas, which

the preceding chapters may serve to separate and keep distinct, the several particulars given in the present chapter (*horses, sceptre, &c.*) serving that purpose, and a verbal test, looking to the Celtic, being auxiliary.

Thus the Carnean, Hylean, and Magnesian are the same, and of a military aspect; the Castor and Pollux are both star and horse-soldier: Apollo here is not the symbol of retributive justice, as perhaps the armed figure on the coins of Tenedos gives him, but something of the insignia of the camp, connected with the military oath, when the Mithraic soldier sworn upon the sword, and rising from the footstool of Mithras was *dubbed* with an imaginary crown (Herbert, N. D.); in a word, Apollo Carnean is St. George.

The same school of symbols brings its giants and its ocean-heroes, or heroic retreats in the depths of ocean. Thetis and Obriareus, restorers of peace in Olympus; "Iton," at Orchomenos, a title of Neptune; and Pallas, the *Tritonis* of the lake. Again, strangely contradictory myths of the Persian Terpin, "Trophonius"—myths of the gigantesque order, comprising Trophonius' ancestor, Erginus, for Erka (Chaldee), the earth, *ארץ*—myths of the same order overloading Iran or Orion;—these and the like, whether veiling a more obscure or more palpable Hellenism, as the *Ino* (Ionian), submerged in ocean; as "Lucothea," or "the white lady," or goddess,—these differ, as new with the old, as fancy with fact, as northern and of the mountains, from the plains of civilization, central in Asia and derivatively in Hellas, though strange to the "Iliad," as that to a really archaic nationality. We have to expect the development of those ideas and institutions that are adventitious in the south and east, at a distance from Asia and Hellas.

The class or type in question mixes in classical mythology, but is separable from it, and cases where it occurs are to be eliminated: until that be done, we are stopped in our progress, and the incubus impedes all life and action in the subjects of genuine Hellenic tradition.

It remains to bring the Phrygians of the Teucro-Phrygian

dynasty or expedition into connexion with the Ægidæ. It has been represented by ancient and modern critics that the Phrygian language approximated the Greek, for vouching which the moderns have a few Phrygian words. C. O. Müller gives three, *κνων*, *πυρ*, *υδωρ*: now two of these three are, in the Welsh, a Celtic vocabulary, *dog* is *ci*; *water*, *dwr*; but *fire* is *tan* or *ufel*. The Phrygians in the "Iliad" (ii.) are led by Phorcus and Ascanius from Ascania, and occupy only two lines in the catalogue; but the Dardans are led by Æneas, son of Anchises (the old Anak), and the accredited father of Ascanius. Ascanius is referrible to שָׁן, a *tent*; and the "Iliad" may be considered as placing the Phrygians *nowhere*. *Dardan* may be referred to דָּר, *dar*, *liberty*, an idea of the Phrygian cap, or *Persian*, *Dar*, place. From their position, the bleak and barren highlands in the rear of the Ægean States, the Phrygians would seem to have settled as after-comers where desirable sites and climate had been preoccupied; those who had anticipated them were civilized Aramitic and Persian emigrants, still going further west to better themselves in Hesperian garden-sites. "Midas" and "Gyges" stand for Phrygian dynasty, the former on both sides of the Ægean, the gardens of Midas having been seen by Herodotus in North Thessaly or Macedonia, near Mount Bermius. In the "Iliad," the Mæones or Lydians also count a *Gyges* in their genealogy. We have, however, *giant* and Midas for Phrygia; and Midia, son of Jason, or of Ægeus, an Argonaut; and Aspledon, in the neighbourhood of Orchomenos, was named from a son of Neptune and Midia, another Argonaut: Minyan circumstance connecting "Midia," or the syllable *Mid* (in Midas), with the Ægid. Phryxus is, in the genealogy (Pausan., ix. 37), as ancestor, with Erginus the Minyan and his reputed sons, Trophonius and Agamede. The latter name is again in the other Minyan site on the coast of Pisa and Elis: where, in "Iliad" (λ. 740), Moulis, the Epean son of Neptune, is son-in-law of Augeas, by marrying his daughter Agamede, a woman potent in medical arts. We may observe in the

latter a Colchian characteristic, and in her husband, Moulios, a gipsy name, *Mol, wine*. Augeas, reputed father of Agamede, was the object of hero-worship by Oxylus, the Ætolian Arcadian, who furthered the return of the Heraclidæ into the Peloponese. Taking Agamede here as ally to Augeas, and observing that "Agamedes" is substituted for "Perseus" in the case of that Nilometer, the "Shoe," we may here write for this ally of Augeas, Persian or Phrygian. In other myths, "Augeas" may be equivalent to *Persian*.

It may be noticed that the Phrygian cap is not very dissimilar from the Scotch cap, though with some superfluous room for the crown of the head, a variation needed where the hair was worn long: the ear-caps or ties meeting under the chin might have been usual in the frozen highlands of Phrygia.

Olympus of Phrygia and Thessaly, and Olympian attributes or offices, the synod of the gods, the Hindu-Ionic *Indra* or heaven, may have belonged to the Ionic dynasty, selected as appropriate elevations for an *Indra*, irrespective of, or before, the Ionian advent: and the Phrygians may have afterwards assumed the honours of *Indra*, as they did those of *Pallas*, according to the implied assumption, in the coupling *Helle* (Hellas) with *Phryxus*. *Olympia* and its *Jupiter* and Olympic games may have been post-Ionic foundations, and Phrygian or Celtic: but the root of the word *Olympus* is a desideratum for decision of the point. In the mean time, take the following:—*Maia* and the *Pleiades* were daughters of *Pleione*, *Maia* being mother of *Mercury*, the Attic and Arcadian deity. In "Job," the "Pleiades" are וְפִימָה, a *hump*, which *Ol-ympus*, or *Ol-ombos*, or *Ol-omphe*, would report. This word would be (the lofty mound) the *Indra* and *Maia*, the *Maiadiva* of Hindu or Ion, given in an Aramitic version; and would bring "Andrais" beyond the *Asopus*.

§ iii. Who were those Scythians, Teucrians, Thracians, Ætolians, for these several titles have no significance but that varying with locality? A remnant of the Æolic Bœotians

at Anthedon, a sterile fishing hamlet, were yellow-haired. Meleager, the Calydonian of the "Iliad," was yellow-haired. They were hunters, for the Calydonian Hunt was the type of events encompassing the mythic Ætolians. At the Doric invasion of Peloponese, the Ætolian Oxylylus acted as leader or leading confederate; that name, $\varphi\varphi$, imports *woodland*, *i. e.*, "Celt." But the special guide, $\alpha\gamma\eta\tau\eta\varsigma$, of the Doric expedition was "Coroneus;" this name runs through a class of traditions of Western settlement and alliance with the Pelasgi, from the Ægean to the Gulf of Marseilles: the same name in the "Iliad" (vii. 132), Coroneus, is there referred to $\kappa\omicron\pi\upsilon\upsilon\eta$, a club; the same word is Celtic for *trumpet*, and apparently for some one or more weapon. The club of Hercules came in at some secondary and transition period of his portraiture, subsequent to the "Iliad." In short, in the ethnological form, "Carnutes," the dominant tribe of the Gauls, in Cæsar's "Commentaries," and "Carnae," the name of the remarkable Celtic remains near Vannes, it appears a word of high national sanctions and ancient acceptance.

But to resume the era of classic traditions. Colchos was the issue for Carduchian warriors, whether emerging from the western extremity of the Kurdish range, or from its eastern head at the Caspian. The name "Colchos" may respond to Calahoe, *i. e.*, with Celtic termination; "*Babylonish*," *i. e.*, "like-Calah," a title for the great emporium of the Euxine and harbour of the sub-Caucasian plain, Georgia. The *ram* of the Argonautica embodied an astronomic cycle or dating-point, as manifested in the tradition referring to the Pelopid house to whom the Ram was consigned; and, whatever era may have been so made out, fixed, and understood at some remote era of acceptance of the record—probably that of the "Rag" or *poem* of the Hindu immigrants into Europe at their first arrival—it had nothing to do with the Euxine, nor with Jason, Æson, or Æsus (Hesus, the Mars of the Celts), who, at a subsequent date, singing their own achievements, at their halt, made good on the Pegasæan

Bay, in the halls of Iolchos, and the hunting-grounds of Pelion, flung back a regard on Georgia and Colchos, yoking their car of victory with the Dragon of Cadmoneans or Persians in the traditions here *in situ*.

In Italy, Æneas, by the epithet "Sylvius," means *Celt*, and "Iulus" reports the same *υλη*, though the verse of the "Æneid" having "*mensas consumimus inquit Iulus*"—*לל*, being cake—refers to an Aramitic tradition. The Thracians of the catalogue in the "Iliad" assimilate to the Phrygians, as already observed: there, also, Thamyras the Thracian, from Eurytus and Æchalia, referring the latter to Eurytion the Centaur ("Odyss.," 21, 295), groups the former with Centaurs, a symbolical representation of the Gauls of Livy's description. We appear to track the same race, now of the west of Europe, but, by Cæsar's account, formerly dominant to the east of the Rhine, these "Galli" or (*גלל*) wanderers, to the opposite extremity of Europe.

In Italy, the *Centaur* is not traditional, except so far as the group with any *Lapithæ* occur, a variance which may imply an irruption of that race west of the Hadriatic. So far as "Eurytion" or Eurytus is identified with Centaur, we might, perhaps, trace the name, writing it, as it would be in Persian, "Brytus:" as if that had been in the original sculpture or record of the invasion. The name would be referrible to "*Boro*," mountain (Gipsy), and would be equivalent to the "*Βορειωνοι*" of Lycophron, whom Niebuhr supposes the aborigines. This territory, of the Brutii, terminates in Rhegium, the town of Coronos, as above; and off the other coast lies the island of *Calypso*, the "ultima Thule" of the Homeric era, the residence of the islander being of the Carduchian order, a cave. ("Odyss.," v. 55.) The Neptune of the scene has his home in the distant *Αιγαι* islands of the Ægean, infamous for wreck (351). But the peculiar sea-deity of those latitudes (334) is Ino, *i. e.*, "Ionian," the title of that sea attaching to it at that era, as since. Müller ("Orch.," 169), thinks the Cimmerians of the "Odyssey" should be transferred to Colchis: their

caves appear to describe them as Carduchian, the neighbours of the Cimri on the Euxine. The reader will consider whether the geographical circumstances of the case are sufficiently strong to reverse the progress of the Argonauts, or of Odusseus. An etymological question might arise on the name "Cen-aur," Ken of Taurus, or Tauric Cimri, as if the two Hyperborean races were confounded in one. *Celt*, in the land of the Hyperboreans, occurs in Pindar. (Pyth., v.)

The *Ægidæ* from Bœotia are traced to Athens, whence Midius, the son of *Ægeus*, is transferred, in the narrative of Trogius Pompeius, to Colchis, as the institutor of honours to Jason.

The "Ion" of Euripides connects with Ion and Xuthus the four tribes of Athens, thus: Geleon, Hoples, Argades, and *Ægidæ*. Now, the *Ægidæ* colonized Gela and Acragas. (Müll., "Myth.," 97.) "Geleon" should, therefore, be "Gaul;" and *Hoples*, the Gallic emblem, the spear; "Ægid" giving the shield. To place Xuthus in site in this genealogy, it can mean nothing but Scythian or Scot, the first letter varied, as in "Scamander," from "Xanthus."

The *Gorgon* of Perseus was introduced, not only into Argos, but also at Cephass, in Arcadia: in that region, on the Laconian border, was the city or district, *Ægys*. "Arcadian" (according to the authorities cited in "Nimrod") was synonymous with Carduchian, and that with Georgian. The *Ægis* of the "Iliad" seems of equal import with the *Gorgon*, it differs in its setting or position from the Centaur-figure, as displacing the trooper by a heavy-armed Hoplite, and his panoply, by the battle array of the "Iliad," where a cavalry force does not appear on the scene. The name "Ægis" may be referred to the Aramitic גִּי' גִּי. "Here attack," the terrible "Charge!" in an order of tactics introduced by the Carduchian or Teucrian mercenaries or invaders of Hellas, *i. e.*, *Ægid*, was the Cimric rendering for the foreign "Gorgon," or "George!" But, passing this digression on the name *Ægid*, Midius of *Ægeus*, of Athens, carried the name of Jason, the hero, to the

territory around Colchos, and here, accordingly, shrines were found and destroyed by the army of Alexander the Great. Minerva Asia was also, according to Pausanias, honoured and set up on the Caucasian territory. Here (St.) George has held an indefinitely ancient and extensive sway over the warlike spirits: under the auspices of that name, successive expeditions set out; and, in the whole region, the Cimric Chersonese not excepted, St. George, in monkish times, became ruler of the saintly ascendant.

An attribute of the *Gorgoniad*, to resume this, appears to be the gigantesque. In the "Iliad," Minerva's helmet would cover an army, her whole panoply being in harmony with such an idea: this is not simply for emphasis, as in Assyrian and Egyptian sculpture the king or chief is always of superlative stature (whence, perhaps, the Ajax Telemon), but the exaggeration embodies some national belief or tradition of giants. Without pursuing details of the classical Titans at present, it may be observed that giants, "Rephaim," רפאים, occur in sacred writ, the Vale of Sodom being especially appropriated to their sojourn. In Genesis (xiv. 3), where the description occurs, the place is also called the Vale of "Siddim," interpreted usually as "*devils*," hirsute figures, the *θηρας λαχνηεντας* of the "Iliad." Now, in that strictly Aramitic (not Hebrew) compilation of "Job," the "Rephaim" and their submerged relics are distinctly referred to.

Changing the locality, Orchomenos and the lake Triton give the "Tritonis" of the Ægis and gigantesque panoply, the portentous birth of the *Head* of Jupiter. Here, also, the cave of Trophonius, and its necromantic revelations, are of the order Gorgon, and the trunkless *Head* of Agamedes occurs in the legend of the treasure-house of Erginus or Trophonius. The latter name, תארה רפאים, the chamber of giants, would square with the rest.

We must curtail these particulars, to introduce the important point,—the Georgian or Gorgonian was CELT. None of the foregoing oppose this part of the case. The Celtic version of Arthur is an affair with giants: the sword

and shoes of Arthur, hid and preserved in a cleft rock, report the sword and shoes of Ægeus, so in store at Træzene for their hero's occasions. If Hercules brought the olive from the land of the Celt on the Ister, while coursing the golden-horned stag of Diana, the same chase leads the midnight hunters of the Celtic Arthur. In the death of Arthur, that hero is ferried across a lake to Avalon, and their Merlin sails over sea in his ship of wonders. Procopius makes the British Channel (in Celtic reports of "Arthur") the Styx. We have, then, the Gorgon, or Tritonis, and her lake. The Mithraic oath, accredited to the Celts, devoting to destruction the head of the forsworn, or that form of oath, noticed by Cæsar, where the conspirators mix a cup of their own blood, may well represent the *ορκος* of Styx, of ineffable sanctions to gods and men. *Cerberus*, from Styx, brought above ground by Hercules "Charops," after his slaughter of the Centaurs, connects the Stygian lake with the trunkless or misplaced head: even the name, "Charops," שר, flesh; פה, head; *i. e.*, "raw-head," would be explicit for the occasion. As to the equestrian features of the case, the Celts were peculiarly of that arm in warfare.

The Celts appear to have been the "Rephaim" and "Anakim" of Scripture; their traditions of submerged cities agree with the above citation from "Job." In other portions of Scripture the "Arapha" of Gath, and Goliath, and his *Head*, the "race of the giants," are properly or probably referrible to nations from beyond Aram, as from Ararat or the Carduchian mountains. In the early narrative of Abraham doing battle for Melchisedek and his allies, or neighbours, the patriarch's trained soldiers are Anakim (חנכים), and the Celts were actually a race of mercenaries, the men of war of all time and place, from the banks of the Jordan to the Rhone, where they are the "Soldurii" of Aquitaine, as described in Cæsar's third Book. Trogus Pompeius helps us over the ground, in leading the Colchians on the track of the Argonauts, up the Danube to its source. (xlii. 2—11, and xxxii. 3—14.) The Celts of

Heneti (the Paphlagonies of the "Iliad," b. ii.), are by Herodotus placed together at the sources of the Danube, on the shores of Spain,—two steps at once in the geography of that early era, and a writer drawing meridians for a *terra incognita*. Celt and Cimri, however, are contemporaries in all mythically-obscure annals. The Celts are not expressly assigned to any very archaic expedition, as from Ararat into the southern territory, but where "Scythian" is written, we may read "Scot" (perhaps the same), signifying, we are told, "Wanderer," which Gaul also reports (גלע); so that, in the narrative of a Celt dynasty, comprising the whole of Asia (with circumstantial particulars, as at Ascalon), we are compelled to place, in a chase led by Cimri, no other Scythians than these, and to find their track, not on the west, but on the east side of the Caspian, which their march would have struck. Any expedition rounding the Caspian, must have been led by a chase in a more northerly settlement than that of the Cimri. In the narrative of Cyrus' expedition and catastrophe, his trunkless head ("Nimrod,") presents the Celtic Gorgon, as the name of the Scythian queen seems to confuse that of the Persian Tamuras, the "Dive-bend," or Giant-killer.

As the Persians had their "Dalfakur," or symbolic sword, Hesperian clans worshipped the spear. ("Quires," at early Rome.) Trogus Pompeius says, "The gods here have spear in hand" (Dionysius saw the mysterious Penates, or Genii of Rome, so furnished—Hayne's "Virgil Excurs. ad Æn." ii.), which, he says, the Greeks termed the Sceptum. Sceptred gods are described at Lebadea by Pausanias. Pelops' sceptre and Pelops' shoulder (from the tradition of his dismemberment), and his father (predecessor) Tantalus, *Tan*, Celtice, *fire*—that is the Hindu or Ionic Bagh (Bacchus),—obscurely refer to some expedition transferring the Peloponese from its old possessors. But the Celtic inroad in Greece is told by other particulars. The Centaurs and the Boar of Mars are connected in some traditions; the hero of the hunt was ("Iliad," ii.) the *yellow* Meleager, and

Calydon (Celtice, *woody*), was the name of that mythical hunt in Ætolia. On the subsequent dynastic change in the Peloponese, the leader, *αγῆτης*, or guide, was an Ætolian, Oxylus, who also claimed Arcadia. At the passage of Naupactus they celebrated the "Carneia," a festival of Apollo, with military circumstances. *Καρυνή* (Hesychius) was the Gallic trumpet. The hero, *Κυρνος*, *i.e.*, an object of hero-worship, occurs at a subsequent date at Rhegium, and elsewhere. Herodotus connects the Phocæans with it, and Trogus relates, that the Messenians, of Sicily, and the Rhegians, joined in Apollonian rites, probably the Carnean.

Features of a Celtic record, relative to their contemporaries, seem to be met with in "Myrmidon," "*sea-snake*," applied to the race who are referred in the "Iliad" to Pelasgic Jove, and who, as "Phocæans," *φωκας*, have Homeric report as well as historical preservation. The Phocæans in the narrative of Trogus are established at Marseilles, by the settlers there, with the Pelasgic circumstance of a marriage between the Messenian Protis and "Gyptis." In that corner of Gaul (Aquitaine) Cæsar found the "Soldurii," or "regulars."

We have just recognised the Celt of that higher antiquity, and their hero, *Kurnos*, in the "*Carnutes*," the governing or central tribe, and in *Carnac*, near Vænnès, their solemn placement of gigantic stones. But we have, apparently at a more important site of Hesperian settlement, the results of early Celtic migrations. The Albanian grove at Rome is referred to Gaulic settlers. But *Alba* itself, the matrix of the "eternal city," with "*Rhea Sylvia*," and "*Æneas Sylvius*," report "*Celt*," *i.e.*, woody (so "*Celtina*" in our Municipal Rolls); and the Penates, or "*Palladium*," from Troy, gives, by its synonym, the *Gorgon* (also referred to in "*Caput Toli*"), at the foundation of the Capitol. The contention of the "*Curiatii*" and "*Horatii*" gives the Celtic "*Quires*," or spear, the seat or site of assembling, as parallel to the Pelasgic "*Forum*," or city.

The variation of the Celtic war-emblem, the hero of the

white horse, has been noticed in the settlement at Arpi by the other owner of the Palladium, Diomede. The oath of the Romans, "Pol," or Pollux, the ceremony of enrolment, the "sacramentum," and the occasional myth of an heroic apparition on the battle-field, as well as the Curtian leap, are cases here in point.

The Gauls, "Mercurium præcipui colunt," we are told in the "Commentaries," and "omnes Galli a Dite patre ortos se referunt." Mercury, like the Tyndaridæ, was a visitor of the infernal regions. The *Caduceus* of Mercury may be Celtic—*Cad*, battle,—and his panoply was instrumental to the result in the destruction of the Gorgon and the Chimæra. "Cadmus" is therefore synonymous with Hermes. (M. M., c. vii., p. 90.) In the hero of the latter expedition the service is that of Prætus, פֶּרֶט, Briton. The character of that hero may, however, be taken from the Persian. The conflict of Bellerophon with the Solymi, שלמה, a *large mantle*, appears a Cymric reference to the *plaid*, or *Hyke*, as the case was, whether an enemy from Syria, Achæan, or the Celt, in retreat or charge, of course, towards Hellas. The Celtic name for Mercury, "Gwion," is of unknown derivation. Another name of their camp, the battle-cry of Bonduca, according to Dio Cassius (Tacitus giving "Adraste"), was "Andate," which approximates to the "Andana," or "great gods," of Arcadia. It is not made out by the authorities whether the "Belinus" and his oracular *Head* (a monstrous Gorgonian effigy) had any reference to Mercury, who, however, supplants Apollo on all Celtic occasions. The Irish call the Fairies "*good people*," while they dread their power. The Ægidæ at Gela were called Eumenidæ. (M. M., 9.) They consulted Erinnyes in the case of Ægidæ at Thera. (Herodotus.)

But the race we have classed as Celt were from the Kurds, or Georgia. The St. George of Aquitaine (thence, apparently, introduced by the Plantagenets into our island heraldry, and appended to the "Garter," superseding an earlier emblem: see Part iii.), appears identified with the

Gorgon, or Georgian, or Carduchian "Head," by the following extracts from the "Nimrod" of the Hon. A. HERBERT. First, to refute the assumption of identity of our St. George with the Capadocian Bishop, an opinion taken up by Gibbon and his authorities, and since echoed on all occasions (ii. 42):—

"I am not aware at what date the ecclesiastical historians profess to fix the earliest extant mention of this extraordinary saint and seven champions. I have met with none earlier than St. Antoninus Martyr, St. Gregory of Tours, and George of Pisidia. The two first must have been about contemporary. They speak of his shrines and convents as established institutions, and not as matters of particular novelty" (75 & iv. 404). Again, an author quoted at p. 75—"The Georgians to the north of Armenia worship, above all other created beings, one called St. George." Again—"The Gordiæi, or sometimes 'Cordiæi,' were named after Gordys, son of Triptolemus, and a certain family boasting to be lineally descended from Triptolemus, were brought by Seleucus from Gordiana, Curdistan, where shortly after Epiphanes began to worship the strange god whom his fathers knew not, under the form of Charon's head." (Juhon Antioch, 262.)

I have already mentioned the Curdish genealogy from the demon and his brothers, the seven wild hunters of Assyria. Gordius was father of a Phrygian king, the father of Midas, and grandfather of the bloody husbandman whom the reapers invoked. His name is the same as that of Gordys and St. George. The name Cordiæa originally extended to Armenia. The Ark (Berosus) settled on Mount "Cardu." ("Ararat" is equivalent to "Armenia"—Layard.)

The following additional particulars are from "Nimrod" (pp. 63—83):—

"His quoque præclaris situs est natalibus author.

"Militiæ qui Mavortis successor in armis.

"Bellonæque fuit *Georgius*. Ista parentes

"Nomina fecerunt inter cunabula nata.

“ Ac mansere, nefas postquam fluvialibus undis,”
&c.—*Mantuanus Georg.*, p. 286.

“ Nimrod ” continues the description of the local Hero. His sword, Ascalon or Chalyb, was forged on the Cyclops’ anvils ; his armoury had the disc, bow, and sling. He could spring from his horse at full speed. The animal was winged—offspring of the morning. He proceeds—“ This pretended saint of Christendom was then as much revered by Turks as Christians. They aver that he was a warrior of their sect, and call him ‘ Desaleth Tozatel ’ (that is, the warrior of the white horse), and held him in the highest honour. At Larmia, in Cyprus, where they destroyed every image of the saints, they respected the statue of George on horseback ; and on a mountain close to Antioch, they have a cavern, ‘ Speluncum Georgii,’ which they permit no Christian to enter. The same as ‘ Chiderles,’ he and his horse drank the waters of immortality, and are invisible now. Near Amasia is a fountain of the horse. Arabia had the winged horse of Curdistan. Mantinaus sung of his death, caused by a Dragon.” Other notices occur at page 753. Duplex, in “ History of France,” says the Georgians are a military sect there. Robert of Flanders is named by the Turks, “ Filius Georgii.” The Church at Rama, in Palestine, formerly dedicated to George, is now a mosque, which the Turks hold in high respect, because the very place where he slew the dragon. But the inhabitants of Rama assured Signor Pietro de la Valla, that their town was the place where Perseus rescued Andromeda from the monster. He was called George of Capadocia, and chief of those warrior saints called “ Cællinici, Aniceti, Antesignani, and Tropæferi.” These were the Cheders, or spirits. St. Sallas was a warlike Goth, who suffered martyrdom in Capadocia. St. Mercury, of Capadocia, rose from his grave in complete armour, and slew Julian the Apostate. St. Demetrius, who protects the Roman frontier, has the same fête-day as St. Blaise, the Capadocian saint of Mount Argæus. In Capadocia the Camani are six thousand priests of Bellona, the Tauric

Diana with the bloody sword. The war-god Georgius was introduced into Europe at the time of the wars of Antioch, but the peculiar veneration of him in England arises from a superstition of King Richard I., in the ensuing holy war. ("Acta Sanct. Apr.," N. iii. 113—153a.)

Again, p. 74—"Perseus was the earliest hunter, after the Centaurs." Georgius, in North Armenia, an early worship. Their first king was Parsandas.

In addition to the above, the heraldry of Aquitaine, transferred to England by the Plantagenets, had the *golden leopards* (נמר, Nimr, symbol of the stars), and the "George" invoked in battle.

Were the *Tyndaridæ* Georgian? Müller observes ("Dor.," 408):—"The most obscure, perhaps, of all the branches of religion whose origin we have to investigate, is the worship of the Dioscouri, or the sons of Zeus." He continues, that they present themselves in two characters, or occupy two positions: first, as the human Tyndaridæ, the objects of hero-worship; secondly, as the Cabiri, or great gods of Peloponese.

Dissenting entirely from the confusion of "Cabiri" with the "Great Gods of Andana" (for which latter we would place the Celtic "Andate," or Adraste, *i.e.*, *revenge*), we can admit the "Tyndaridæ" to have been the "Andate," and the watchword of Hero-worshippers, as something eccentric to Hellenic and Hindu theogonies, or their ideas on a Pantheon.

The Tyndaridæ of the Doric camp, the *δοκανα*, beam or pole, with two parallel crosses, appear to belong to a kindred origin with the "Laphura," or cross, veiled with purple, of the later Roman Empire, or to the Assyrian tree of life. The egg-shaped Assyrian casque is also of the accessories of the Doric or Tyndaridæ. The Roman invocation, "Pol," or "Ædepol," may, *eo nomine*, report the type of Pollux (and Castor) as a military oath. The idea of twin deities in the case of Tyndaridæ is common to other cases—the "Liber and Libera," "Dianus and Diana." The union of

Artemis and Apollo was not archaic in Greece, at least as deities of the light. Dionysius saw the Penates of Rome there represented as twin, or two-fold (Heyne's "Excurs. ad On.") where also the Twins were founders of the city. The idea of the twins with the Palladium went westward, leaving Troy and Hellas. Thither also appears to have migrated ideas associated with hero-worship, the Roman "Imagines" being equivalent to the honour of arms, heraldry, or noble descent. It would appear that the Tyndaridæ were not of Hellenic origin. Yet the "Dioscouri" imported an idea as definite, as high, and sacred; it borders on that of Bacchus of the Orphic hymn, "*Διὸς πατὲρ ἦδε καὶ υἱεῖ.*" These ideas are all compatible with hero-worship and its apotheosis, and with that which appears to us preposterous for an advanced era of civilization, the worship of the Roman *Emperor's* statue.

The *Dioscouri*, then, may appear somehow blended with the Gorgon, or Georgian symbol, but so confusedly, that the circumstances pointing in that direction are of the essential cause of that confusion about the Dioscouri, which appears to have elicited the remark of Müller, that those twin deities mingle the two classes of institutions, the "great gods of the Peloponese," and some objects of hero-worship. The twin stars, whose appearance was deemed propitious to the mariner, and the occasional apparition to the credulous warriors of twin leaders on white horses, are of the latter class of superstitions, and they appear to be of the Celt or Georgian character; as to the celestial objects taken into the subject, it may have been a Persian or other Oriental addition to the Gorgon. The Arabs have a constellation styled "*Sons of Nash*," which our translators suppose to be the *שׁוּב* of Job (c. xix.), or our Orion. As horsemen with the egg-shaped cap of Assyria, they carry the mark of adoption into the superstitions of the camps of Asiatics south of Georgia.

But the Doric "Tyndaridæ" was, like the Artemis *limnatis*, the alleged cause of the first Messenian war.

Andana was the scene or site of the Great Gods of the Peloponese, and there *τι εν απορρητω* is all we have to describe the worship of the spot. The other condition of the Tyndaridæ, Leda and her offspring, gave to the "Iliad" its Helen; to the "Odyssey" its heroine.

In other respects, the case approximates to that Doric title to dynasty recognised under the title "Heraclidæ," one which merges in a general assertion of *prowess, glory, supremacy*, for the present or a past generation of the nation using it, and more particularly it reports royal descent of the heads of the Laconian state from Hercules, or in the line of Hercules, which appears to have its source in a primeval site of power in the interior of Asia.

The two cases of the Tyndaridæ, the standard or ensign, and the idea taken up in the "Iliad" and "Odyssey" really come together as near as a practical living institution can approximate to a tradition that inspired a poem or established a dynasty.

Müller ("Orchom.," 277) is inclined to disallow the authority of Justin and others as to the Dioscouri being in connexion with the Argonauts on Celtic ground, but we have suggested reasons for Justin's original being a record to lead in the proofs in this case. Colchos may not have been mentioned in the classic authors until the *seventh* century B.C.; but without record or tradition from that region between Caucasus and the Carduchian range, stretching between the Caspian and Euxine—a territory fertile for husbandry, practicable for campaigns and conveyance, exhibiting, as the portals of its strength and wealth, Trebizond and Samarcand, and, as it lies before the eye, the very domains for a conquering people,—this was a district to write its annals in great events, revolutionizing expeditions, or in traces of an extensive commerce. Colchian annals may have ignored Hellas, while their affairs concerned intimately the early destinies of Greece, and the more southern provinces of Asia. A power in camp, compared with one on a more settled base, would have limited the stride of Colchian or

Georgian events; a race portentous to the homes of others may have wandered too far or too often from their own hive. Such appears to have been the destiny of the Celts. Europe was their hunting-ground, their hand against every man, and every man's hand against them; they affected early civilization, and were straitened by the advancing discipline of empires that had been nursed in their own camp.

The Tyndaridæ, then, are in one view under the condition of an applied or secondary institution; in another, they have that of an original Aramitic Heracleid race. The "Laphura" of the later Roman Empire being a cross veiled with purple, may have relations to these. Military ensigns are strong symbolic evidence, but their appropriation with other spoils by a conquering race confuses such ground of evidence. The apparent meaning of "Tyndarid," *twin avengers*, assimilates with the Celtic Andate, and Celtic conditions attach to the Dioscouri as Argonauts, and to their carrying *Pallas of Asia* to the Euxine. The *scalp* or skull of an enemy would be left behind the march of the spoiler, whom the means of wealth and the civilized arts of captives, or their cities and establishments, reduced progressively from the nomad and hunter to the armed police (*Σκυθοι* and *τοξῆται*) of Athens, the Soldurii of Aquitaine, and the lieges of Carnutes' chief. Whether the Tyndaridæ in Hellenic traditions were under a Celtic gloss on the old tale, or actually in camp, does not appear.

§ iv. We have tracked the Celts as Argonauts from Colchis to Iolchos and Corinth, sites of the classic tale; but in fact the traditions at those points describe three great emporiums of commerce, the first boasting, among other wares, its flax, styled "Sardonic" (Herod. ii. 105); Corinth, its metals or hardware; and Iolchos being the port of a sea surrounded by Persian settlements, the rich inheritance of succeeding dynasties. Varieties of traditions and institutions, for the various races here under review, will occur, not at three, but at every important site on both sides of the Ægean and

neighbouring seas. These successive inroads and settlements were so many transitions of Hellenic history before the period of history or of extant poems. We must expect the later usurpations of Hellas to figure most in the "Iliad," or to influence most its character in narrative and description; and to play a part among early hints or remains of civilization and enterprise. Argonautic or Celtic traits are not limited to the track of the Argo or its heroes; and many supposed points of the Argonautica are but so many local adaptations of an obscure and earlier narrative, as Solomon is prince of Glamoury in Syria and Arabia, and Prince Arthur a personage in whose life, death, burial, and re-appearance, Wales and Brittany were emulous in believing. Our conclusion, in any further development, would drop the "Argo," and take up the *Celt*.

Cadmus may have had to do with the dragon, or field of Mars, because here and in Crete (Müll., "Orch."), "Cad," Celtice, *battle*, is in that name. Where the Dragon was found by the Celts between Thebes and China, from the Cimric Griffin, or Persian Dragon of the Sun, to that of the Yellow Sea, concerns us not. Calydon, Kurnos, Hesus, Teutates, and St. George, find Thracians on the Hellespont (Iliad, β), and bring them to Orchomenos: Magnesian and Æneanes together consulting the oracle at Delphi, as to further campaigns and settlements, follow the same escort, as none other will admit them to mythical and classic celebrity; in the "Odyssey," they ought to claim the Cimmerian caves beyond Corfu, because they were abodes of Celtic character, not Cimric; the two races also being neighbours near the Crimea. They are the Medes (מֶד, *i. e.*, *dividing*, as "Mesopotamia" divides the Tigris and Euphrates) of Palamedes, Diomedes, Medea and her Medeion, or Medeius, because if that syllable mean anything ethnological, it can only find a subject at the corresponding sites, the ultra-Armenian or ultra-Median Celt; and if the Latin settlers came from the Grecian seas under Æneas Sylvius, or Diomedes; or if Mezentius or

Megentius had to do with that early eastern settlement of Latium, the tradition receives the Celt on more points of coincidence than it does any other race, and leaves ample room beyond for Perso-Tuscan and Achæan civilization, while the Persian-Achæan and Cimric civilization on the Ægean forced from those shores Æneanes Magnesians, and the Palladium or Gorgon of the Carduchian hordes, while Italy received and exhibited in the sites of their renewed enterprises no strength or establishment but that of the "Quires" or spear, the shrined camp, and marauding auspices, waiting and wanting Tuscan art and labour to furnish a Rome, around something of Pelasgic, and some Alban recollections of Celt.

We find nothing historically or ethnologically defined in the Homeric and Hesiodic poems, because the wars and warriors they sung were the ruin of early Hellas; and the post-Homeric period was one of darkness closing in over the Ægean states, and therefore the Armenian or Carduchian warriors, Ægidæ and Gorgonians, or Georgians, sought pay and prize money further West. Pindar (Ol. ii.) makes the powers of the isles of the blessed the Hesperia of new hopes and enterprise (as well as asylum of the shadowy Rhadamanthus Rhea and old Time), reluctantly admit to companionship therewith Cadmus and Peleus, the homicide Achilles reeking with the slaughter of Hector and Cycnus.

Among Hellenic and Archaic monuments and institutions, we are not to expect enduring traces of these followers of the Gorgon, neither are we to refuse the Celtic claim to the introduction of their colour for the Spartan uniform, nor to "Tyrtæus," the consummate General from the Attic "Aphidna" (meaning *divided*), probably Celtic cantonments. Who is "Antilochus" ("Odyss.," xxiv. 78), friend of Achilles, next to Patroclus? As to the Colchian *golden fleece*, it may have been a veritable sheepskin, and at Phryxus in Moesia, accordingly, the offerings of sheep may have been disallowed (Müll., O., 276); but the gold looks like a military chest. Hesiod (Theog., 970) makes Iasius

father of Plutus, and the *golden leopards* in the heraldry of Aquitaine transformed to *Lions* by our Plantagenets or since, report Mithraics by the leopard-skin, נמר, symbol of the starry heaven.

If we find the Thracians at any epoch (Mull., O., 390) at Parnassus, and Bacchus, and Mars, among the Muses and orgies throughout their celebrations, we can fix that era with some degree of accuracy by that of the Teucrian inroad, and as positively may we argue that the era of their disappearance was not later than that of the consolidation of the Doric rule in the Peloponese, when the plains of the Cephissus without its "Doris," gave the key of its position to new hands, or retained it as its own proper deposit.

In fine, as we suggested at the commencement, to form a Gorgonian or Celtic group in Hellas, we have to handle mythical exceptions,—cases that interrupt most which is institutional or Archaic, or of the usual tenor of Hellenic mythology, whether they be objects of religious or civil celebration.

As to local traditions of the Argonauts on the Propontis, which was little visited by the Greeks, till some centuries after the Trojan war, as these are made out by Cimric or Aramitic names, it seems probable that these sites fell early into the hands of Celts, of whom a remnant remaining imposed there so much of the "Argonautica."

We shall anticipate the next chapter in following out these conclusions. The early era of Europe and its Perso-Aramitic civilization found a close,—an event scarcely given in the "Iliad," and the fall of *Troy*, the *Gate* (תרע) of Europe, at that era. The same course of events is attempted to be disclosed by history, where Herodotus relates first that "Scythians" held Asia for a period preceding the Lydian dynasty of Halyattes; and secondly, where the father of history speaks of the Teucrians and Phrygians occupying Greece. His details of the former are unsatisfactory, for the Cimri were never on Scythian ground north of the Caucasus and Euxine, and he did not observe that North

Armenia had other outlets into civilized Asia than by the Caspian. Those mountaineers may have broken through Cimric ground, and reached Mesopotamia; and if they occupied the Syrian coast, and sacked its cities down to Egypt, the then western world and Herodotus were not likely to have received accounts of the state of Asia beyond that border so occupied and desolated. However, by the consenting accounts of poet and historian, the weak coast-line of Asia Minor fell under a new dynasty; the Phrygian and the Teucrian, or Thracian, settled in Greece, north and west of Bœotia, thence ravaging Elis in the Peloponese, and penetrating Arcadia; they occur chiefly under the name *Ætolians*, from their head-quarters in Greece. Here, in *Ætolia*, they watched outside the coveted settlement of the *Æolic* or Asiatic settlement walled in by *Æta*, *Parnassus*, *Helicon*, and *Parne*. The Dorians encamped in the *Tetrapolis*, the key to the position, keeping faith with their probable retainers, the wealthy *Aspledonians*, or rulers of the plains of *Cephissus* and around the *Copaic lake*—a site capable of supporting a million inhabitants, and connected with a northern settlement of equal area and capabilities, surrounding the *Pegasean* or *Persian Bay*.

But in succession, the Asian border, or the *Ægean*, and the Thessalian cities, having been overrun, a confederacy of the Dorians of the *Tetrapolis*, with the *Ætolians* or *Calydonians*, was in action. The *Orchomenian* dynasty became Bœotian, at least for a period, and the Dorians, assisted by their allies, and by *Tyrrhenians* or *Pelasgi*, entered *Peloponessus*, overthrowing the *Pelopid* or *Ionian* dynasty, and the cities of their own race, the *Achæans*, from whom, having, at some previous epoch, detached themselves, that of their present inroad was entitled “the return of the *Heraclidæ*,” signifying that the *Aramitic Syrian* or *Cyprian* sojourners resumed their possessions. As to the latter designation of the Dorians, we have the testimony of the “*Maccabees*” to the Syrian extraction of the Dorians, and *Cyprian* or *Gephyrian*, from their apparent sojourning at

Cyprus, is without difficulty identified with the Achæan, while the latter is confessedly, by admission of a Spartan or Spartans, on solemn occasion, admitted to comprise Dorian and Spartan.

Such appears the scheme of Teucrian or Thracian enterprise, compassing the close of early Hellenic civilization. Who were these Teucrian Ætolians, if not Celts?

CHAPTER VI.

- § i. Dorians and Achæans one stock.—§ ii. Of Oriental, Aramitic origin.
 —§ iii. The Heracleids, Classic Apollo, and other particulars, usually assumed as Doric.—§ iv. Assumed Doric Colonies in Asia.—
 § v. Course of the Achæi-Dorians from Asia.—Doric connexion with Apollo, Hercules, and the Games.—§ vi. Recapitulation.

LACONIA.—§ i. THE Doric institutions and dynastic superiority in Greece, with our admitted ignorance of their original introduction to their territory, Laconia, suggest a great blank in history.

The last preceding sections having exhibited an irruption of professed, trained, and egregiously armed wanderers,—races under the impulse of dispersion, invited by the comparatively defenceless state of the invaded districts, and by the wealth there accumulated by settled industry, and the processes of art, of Asiatic invention or introduction; we have at once the chief conditions of the “return of the Heraclidæ,” viz., the waste of barbarism reflected on the very resources of the barbarians, engendering a necessity of order by union of the others.

Society had nigh forgotten itself for an interval: order had become an innovation, and its promoters forgotten and misrepresented, before their efforts or effects had become realized in any palpable or practical form of civil or religious administration. The “Iliad” shows a light for our guidance, only to withdraw it, and leave us in utter darkness. At that era, we have in Greece Hellenes and Achæioi: in the next, Dorians and Athenians.

The dawn of history brings an Assyrian and Persian empire, or their effects, to the border of the Ægean; the Persian attempts on Greece and Egypt follow at the next epoch. In these facts we have the shadow of a preceding reality, Asiatic art and power spreading westward, until checked, first by barbarians, next by a race strong in the principles of order, and full of the patriotism emanating from its happy results in their energy and appreciation of a home and independence. Still, as to Greece, "shadows possess it merely:" let us follow the apparent progress of Archaic civilization, going constantly and determinedly still further West.

Lombardy and its southern districts to the Tiber present us the traces of constructive art and of drainage on that great scale exhibited in the neighbourhood of Orchomenos, Tyrins, Mycenæ, and Western Greece; and a style copied or set in Archaic works of Egypt and Lydia, or even found at Persepolis, and on the Tigris. The classic term, "Cyclopian," stamps the early era as a dark age. The south of Italy, Magna Græcia, with a later style of art, affords glimpses of a purer faith than that of the mythology that overlays whatever antecedents in Greece, and of principles and results of order in advance of that on the other side the Hadriatic. Of the early advance of civilization in these western latitudes, we have no positive evidence by traditions or written records; things have to tell their story, if inquirers, mature in the knowledge of antiquity, make out or trace connexion with an emigration from the eastward, the proofs are abrupt, fragmental, or as much belonging to fable as to fact, and of so many and so varied aspects, as to mislead and wreck, rather than bring home, our conclusions. The Tuscan literature has not come down to us. Still we have something in addition to the cities and cemeteries of Etruria, and some accounts of a Rome, as ancient as its ruin and resuscitation after its sack by the Gauls.

The straits of Messina and the Gulf of Tarentum had collected their respective orders of settlers, the former to be

identified by their early relations (see preceding section) with the Phocæans of Marseilles. Crotona, rich with the spoils of Sybaris, had metropolitan power, and being a foundation nearly contemporary with that of Rome, had reached the maturity of order, and realized a Constitution approved by Plato, and accepted subsequently as the best possible by other communities, at 500 B.C., when a luxurious climate, wealth, and arts of effeminacy, had done their worst upon the men of a place originally styled "the city of the healthy." The Pythagorean league, blending with a free representative, or democratic state, the aristocracy of merit or imputed merit, in an upper class or senate, was nearly or actually contemporary with the foundation of Crotona. At this early period, they had energetic and hostile neighbours of another race at the straits of Messina, yet they developed their resources and policy, and with other States formed a league to vie with that of Tuscany at the opposite extremity of Italy. At the decline of the Pythagorean league, 500 B.C., Lower Italy flourished under "The Laws of the Achæans" (Müll., D. iii. 9—16). This investiture of an ancient nationality on the putting off an elder title (Pythagorean), can only be explained as the revival of old rights, or of an ancient name, authority, and dynasty; or perhaps of resuming the old title, with much of the leaven of the superseded Constitution.

Crotona had an Achæan reputation (M. D., iii. 9, 16), at an era when Greece and Rome were but developing their energies for the arts and strategies; then, for a century "Magna Græcia" had carried off the chief prizes at Olympia, and therein exhibited a high state of discipline, attention to the training of noble horses, and generally physical and mental culture. At a later period, Epaminondas fought for the recognition in Greece of "the laws of the Achæans," and the "Achæan league" was the cause of Philopæmen, ere the fatal decline of the once glorious Hellas.

The Apollo and Hercules, and the Dioscouri, are supposed by their reception in Magna Græcia, to constitute it Doraic.

(Müll., "Dor.") The *sussitai*, or public tables, are again taken, as of the Doric nationality (Niebuhr's "Rome"); but these assume the whole case in its very material points. Were not these severally received into the early Hellenic civilization? If the Hercules of an early era be of the Assyrian type, and the Apollo the source or council of emigration westward, how can we fix among the dates of Doric, Heracleids, or of Delphi under Doric rule, institutions that, respectively, must have preceded the emerging of the Doric power from the area of a camp, or its four towns near Phocis? The Dorians have to make out their title up to the era of the "Iliad,"—not to arraign that of the Achæans; to prove their own development, not to ignore one preceding theirs. The Spartan Lycurgus pairs off with Pythagoras (Müll., "Dor.") from the annals of really authentic records; but the latter, in the traditions of Magna Græcia (*Iamblicus in vitâ*), was contemporary with "Abaris the Hyperborean," a case with a Cimric aspect. The common table or hospitality of the commune has features of the British tything; the other, Pythagorean discipline, including its practice of the musical art, is of the same order; but the very idea of moral culture, the *κοσμος* of the "Pythagoreans," is of that high Aramitic and Druid character, whence human wisdom became and was received as oracular, and civilization remained permanent, in successive migrations of the people from the Caspian to the island-shores of the Atlantic. In asserting so much for our own race, we are not, if their title be proved, to exclude the Achæans or Dorians from an Aramitic origin. In presuming or admitting such a title, we supersede the comparatively minute proofs of civilization, from a sojourn at Crete or Delphi, or at least repel the assumption that Crete or Delphi, at any period within or approaching the Hellenic historical period, can furnish any proofs whatever, to make or deny an exclusive title for the Dorians to the system of civilization in which they more or less participated.

Concede the whole statement of Müller, in his argument

for a Doric title to those institutional names; they received Apollo and Hercules: but whence? Go a step further: several important colonies spoke the Doric language or dialect, and copied its principal departments of political administration. The question above all is, What dialect was the Achæan, who, with the Hellenes, comprised all or both the nationalities of Greece at the date of the "Iliad?" All Sicily, including Syracuse, of Corinthian foundation, spoke the Doric dialect. "Our origin is Corinthian, and therefore we speak Doric," is an argument of one of the characters in Theocritus (Adonias., 53); as Thucydides, also (vi., 77), divides Hellenism into two tongues, *Ionic* and *Doric*. (Müll., "Dorians," i., 6, 7.) If we go back to the Peloponese, many cities or states, including Amyclæ (Ib., i., 5, 13), survived in Achæan independence the revolution of the returning "Heraclidæ." What language, we may ask, belonged before that era to the Peloponese? It is very unusual for an armed minority, in overthrowing a dynasty, to eradicate the language of the conquered people. But Syracuse was founded jointly by Corinthians and settlers from Olympia, people from both sides of the Peloponese: the language of Syracuse was the Doric. The honours of Arethusa of Syracuse was a national institution there, derived from the Western Peloponese, and the name, "Nine Rivers," or *ninth river*, accords there with the fact of nine rivers in the neighbourhood of Alpheus, all bearing Aramitic names in an Achæan district. Thus, so far, the Sicilian Greek was an Asiatic graft on the Sanscrit, and the Doric was similarly circumstanced, with similar results; Sicily spoke Doric, and Laconia spoke a Sicilian dialect.

If, from the Doric dialect, we turn to the Syssitia, here the barley-cake, *μαζαι*, *i. e.*, maize, מֶזֶה, unleavened cake; the *allowance*, *αικλον*, *i. e.*, אֶכֶל, *Achol*, to eat; the title of the divisions or messes, *Phiditiá*, פֶּדֶה, to separate;—all belong to one vocabulary or origin. Even the peculiarly Spartan Lescha is Aramitic, לֶשֶׁךְ, a chamber or room, though

the Spartan Lescha was *sub dio*. Other cases will be given presently.

These indications of race should at least set us on searching for Doric institutions higher up the source than at the period of their re-entering the Peloponese, and render us cautious in interpreting even *Heracleid* as exclusively Dorian; as also should it make us hesitate in making the Achæans a subordinate race, and therein setting aside the testimony of the "Iliad" on so obvious a point of information as the then nationality of the Grecian people.

§ ii. History gives the establishment of the Dorians in the Peloponese under the title of the "return of the Heraclidæ," and the title for the occasion has since passed current for this, that *Heracleid* and Dorian are synonymous and equivalent in every respect, so that, for example, the Achæans are not *Heracleids*. Herodotus makes the Lydian dynasty, preceding the last, *Heracleidæ*. In the "Iliad," Hercules seems used as an epithet; *Βιη Ηρακλειη* is more frequent than the simple form, *Ηρακλης*. Every country had its *Βιη Ηρακλειη*, symbolically given as an Athlete; such a group occurs in the sculptures of Nineveh. This seems to represent a general idea, not an individuality: no word less fit to decide between two neighbouring races, no definition more obscure for criticism. To assert that the Achæans were not *Heracleidæ*, would be to assert that "the most illustrious," "the most noble," or "the valiant," could only attach to the heirs of one house, and, almost, that the syllable, "man," as a component of a class-word, could not by possibility attach to any but one particular race. When "the Heraclidæ" were assumed by a separated community, would determine nothing for that people at an era prior to that assumption, and almost call for an argument why it should have been surrendered to them by their neighbours. The synonym, *αλκη*, in "Alcides," leaves no doubt as to the idea (*κλεος*) in *Ηρακλης*; and when we find that idea in Hyllus and his brother *Glenus*, *גִּלְיֹן*, *splendor*, and *גְּלִיִּן*, a *mirror*, we have a warrant to look into the early myths of the heroes Hyllus

and Glenus, to demand some particularity of place and event, and confirmations of the same from something mentioned elsewhere, before we admit them as immediate sons of Hercules, or as anything essentially different from a title of eminence. (Müller, "Dorians," i. 3.)

So little attaches to Hillus, that, leaving his name free from discussion, we may pass on to the general question, Who were the Heraclidæ?—who were the Dorians? The latter name for any race prior to the return of the Heraclidæ is strictly of local application—to Doris, the hilly tract of, perhaps, 200 square miles south of Mount Æta, and to the partly Æolian colony of the Asian Doris. We have no warranty for giving the name Doris any other than a local origin, nor an antiquity beyond the occupation of Doris by the race who became famous in the Peloponese.

But it is assumed (Müll., "Dor.," vi. 2) that Doric meant or comprised worshippers of Apollo, as distinguished from votaries of Demeter, and that the latter was a peculiarity of the Achæans. The union of the two forms of worship at Triopium in the Asian Doris; the Amphyctionic body, of Achæan rather than Doric pretensions, also uniting the two deities; the festival of Hyacinth, embodying rites of Demeter with others of Apollo, at Amyclæ, are all against that assumption.

The Tyndaridæ or Dioscuri are also generally assigned to the Dorians, but the more ancient myths fix them near Amyclæ, which remained Achæan after the Doric inroad into Peloponese; and that southern extremity of Laconia is distinguished as of the Cyparissæi, which appears synonymous with Achæan, p. 148.

The Doric language rather assimilated in dialect to "Æolic," a word we have always applied to Persian. This race we suppose to have introduced writing. And many or most of the Doric peculiarities are such as a limited alphabet and the form of a Persian sentence would explain: in other particulars, the dialect has the Chaldee variety of the

Aramitic. Cos and Epedourus, as of the race of Esculapius, are styled Doric, but at Cos the physicians wrote Ionic.

"Achaius" seems referrible to *καιος*, *good*, in the Doric or Laconian dialect (Müll., "Dor.," App.); but, conversely, *καιος* may be derived from the former. So, the Chaldeans, where the name first occurs in Genesis, are the *Chasid*, *דחפ*, the *holy*. This idea is extant in the *οσιοι* of Delphi; but the same *דחפ* is also a *stork*. Now, the *Cabiri*, who had been expelled from Anthedon by Telondas, were restored by *Pelargi*, descended from *Potnia*. (Pausanias.) This remarkable tradition is somewhat cognate to another (Pausanias, v. 34): the Phygalians were restored to their temple of Phygalia by the *Orestidæ*. *Orestes* is the Achæan hero in traditions of the Heracleids (Müll., "Dor.," i., 3), and Phygalia, *פ גאל*, *Head place of blood-atonement*. The Achæans in Thrakis were neighbours to the Cimric Kerkopes (M., D., b. i., c. i.; and c. ii., s. 5), and the Dryopes of Asine, *אשנ*, "*the guilty*." Hermione and the Thermesians claim many of the myths of Argolis, relating to Orestes. It thus becomes difficult to assert relation between the Orestes and the *Πελαργος*, still more so to determine whether, as such, *Πελαργοι*, *דחפ*, the people intended, belong to the Chaldee race so designated, or only adopt it as an epithet or title of (holy) office. *Ur*, of the Chaldees, and *ר*, *mountain*, give the root or a root for *Orestes*.

We find, at Sparta, and in its institutions, the Aramitic prevailing. The "Lescha," *לשך*, a *chamber* or porch; the judges, or Ephetæ, *עפ*, to *adorn*—the idea of the *κοσμοι*, similar officers in Crete (Müll., "Dor.," iii., c. 7, 8); the "Buagi," presiding over education, is (B for the *ע*), "Ouages," or Druids (Part I., c. v., 81); their barley-cake, *μαζαι*, is *מזח*, *maize*; the *allowance*, *αικλον*, *אכל*, to *eat*; the messes, "Phiditiæ," *פדה*, to *separate*;—these are among the Aramitic titles of Spartan institutions. The temple of *Pasiphæ* at Thalamæ, where the Ephors were inaugurated

for certain functions (by dreams), reports a name embodying יָהּ, *κοσμος*, which is synonymous with "Jah," and so applied. (Job x. 3; iii. 4.) The Ephors commenced the year at the autumnal equinox, as in Syria (the civil year of the Jews), the archaic and, it is supposed, patriarchal arrangement of the calendar. (*Michaelis*.)

Josephus asserts the Punic origin of the Greeks. ("Bell. Jud." xii., c. v.; xiii., c. ix.) Strabo finds that Arabs settled in Eubœa (x., 447): *Αραβες οἱ Καδμῶ συνδιαθέντες*: and see Diodorus Siculus, p. 72; also Pliny, vi., 92. Jonathan the Maccabee claims relation for the Jews with the Spartans. (2 Maccab., xii. See Calmet's Works, 1720, 4to., on these subjects, c. f. 71.)

The Syrian site of Dorians must remain a mystery: "mirati ruinas Dor," is in the journal of Hieronymus, when near Mount Carmel: the name Dor may be referred to דָּר, *liberty*, or to the Persian Dar, a *place* or house, the latter interpretation seeming to apply to *Doris*, the wedge-shaped border or cantonments of the Doric guard of the Orchomenian district.

§ iii. The mythical heads of the three Doric tribes, Eurysthenes, and Procles, and Aristodemus, though Cicero has dropped an observation settling the priority of decease of the two former to a year, are names without any circumstances fixing them, except as names or titles of the invading Dorians or their chiefs. *Procles*, like *Prometheus*, implies an assertion of antiquity. Oiolukos (Herod., iv., 147, 149) is the son of Theras, a Cadmean brother-in-law to those Doric brothers, Procles and Eurysthenes, and father to Ægeus. In the painted hall of Sparta, Cadmus, Oiolukos, and Ægeus are grouped together with Laius and Europus. (Müll., "Orch.," xvi.) Now Oiolukos (Herod., iv., 147) has relations to the island Thera, where the name "Ææ" is given to a site of ruins of the Lydian character (יָ, Ææ, are *ruins*), which are appropriately described by "Oiolukos." Thera had institutional relations with Bœotia, and sent colonies to Acragas, in Sicily. (Ibid.) From these parti-

culars, those Heraclidæ, or the titles in question, were known at Thera, the Lycian, or Persian, or Aramitic settlement, long antecedent to the Doric invasion from the shores of Ætolia. The "Iliad" does not want a Heracleid, Tlepolemus, but "Doric" does not attach to his name. Iolaus is associated with Hyllus, leading Dorians and Athenians against Eurystheus, at the pass of Sciron, where Alcmena, too, is brought on the scene. (Müll., "Dor.," i., 3, 5.) Iolaus obtained from the gods a second youth for the occasion. Without stopping to notice the general adoption of cognate names, Eurystheus and Eurysthenes, on this and other occasions, the Eurystheus is said to have been succeeded by the "Pelopidæ," so that he was of the Persian dynasty. Hyllus, attempting to invade the Peloponese, is defeated and killed by the united forces of Arcadians, Ionians, and Achæans. (Ibid., i., 3, 6.) This account may make the Pelopidæ Ionians, as in our last chapter; the other excludes the Ionic succession. In the former, Hyllus is killed by "Echimus" (a name probably for a fort, *חמה*), or Aeropus, Prince of Tegea. So closely fact and fable mix in the tradition, without a clue to a discovery.

The Dorians, in their reverses, are received in "Trachis," the plain of the Spercheius, between the "Achæan" mountains and Æta; their host is *Ceyx* (perhaps *צח יח*, *connexion* of the *generations*), and they form settlements, whence they are driven out by the "Ænians," a race contemporary with the Magnesians, and consulting at same time with them the oracle of Apollo as to migration at a certain era (Müll., "Dor.," ii., 3, 5), a circumstance referring both people to one camp and race, or arguing the ascendancy at that period of a hostile race, probably those Achæan mountaineers to whom the plain Tr-Achis, the *town of the Achæans*, may have belonged. The neighbouring Tétrapolis, originally the Tripolis of Bœum, Cytaneum, and Erineum (all Aramitic names), shut up the fugitive Heraclidæ for a season. In after-times, the Spartans claimed right of settlement in Trachis, which was opposed by the jealousy of the neigh-

bouring States (Ibid., i., 2, 6); but, at the earlier era of their retreat, Æta walled in "Doris" from the Achæans. The enterprises of the Achæans of an early date—earlier than their resistance to the invading Dorians at Amyclæ and elsewhere, protracted long after the return of the Heraclidæ—are little noticed in the "Iliad," and lie beyond the reach of history. The "Odyssey," where Demodoces sings in the Court of Alcinous, makes them famous for their reverses. The claim of the Spartan Cleomenes to privileges as an Achæan; the assertion by Epaminondas, and later by Philopæmen, of the "Laws of the Achæans," and the "Achæan Laws," that succeeded the Pythagorean system in Italy, prove their title, confirming that in the "Iliad," "Panhellenes and Achæans," as comprehensive and supreme. Their position about Trachis and the mountain region between Thessaly and Bœotia shows an object of disputing the Persian settlement, based between Iolchos and the Lake Copais, or connecting and including the two. The graves of the "Dioscuri," the Spartan insignia, were at the Achæan town, Amyclæ (Müll., "Dor.," i., 6); the neighbouring Therapne is the scene of Pindar's "Dioscuri," and there was a Phebæum. In Asia, the Achæans merge, as to title, in the Æolic States. (Müll., i., 3, 12.)

The "Doris" of Asia had, at its metropolis, Triopium, the worship of Demeter conjointly with Apollo—a mixture, not exhibiting Doric sanctions on the continent.

The Achæic-Doric tribe are, we have just said, claimed as of Aramitic origin (2 Maccabees, xii.), but no tribe of that name occurs in the elder branch of that stock: in Arabia there is a tribe of Ac (Rev. C. Foster's "Arabia"), suggesting Achæans; and a similar name appears in the Nineveh inscription, assigned to the Syrian coast, near Tyre. Near Mount Carmel was *Dor* in ruins (Reland, "Palæst."), a name that may be Persian, *Dar*, a *place*, according with the other coast-towns mentioned in a preceding chapter. Dorium, in Elis, as the site of a contest of the Muses, is given in the "Iliad," ii., 591.

The "Doric Apollo," or the accrediting Dorians with any part or parcel of classic heathenism as original or institutional, is, in the first place, as appears, a gross assumption, and in the next place, allowing such assumption, a great difficulty. It is incompatible with the fact of Oriental features in the Doric dialect, and with their other latent Orientalisms. The inscription of "Jah," יהא, or (in its Greek characters) ΉΑ, on the temple of Delphi, betrays the high original auspices of the Doric migration westward, as do their Cretan relations, the Cretan State being under an executive, denoting, by its title, *κοσμος*, something *theocratic*, and a reference to the ALL MIGHTY, "Jah." Their pretensions to the protectorate of Delphi, their old sojourn near Parnassus, aspirations towards a sublime revelation,—these are severally or collectively points in the case of a Doric revolution more marked than appears on the classic page; they betray a blank in Doric history which can only be filled up by the fact of a long, doubtful internecine struggle of "Heraclidæ" with their Peloponesian neighbours—a series or epoch of campaigns, when the Doric camp held other than its own (M. D., i. 3—9)—a period in which the faith of the minority became compromised, and the distant Delphi called in vain on its protectors, and the games of Pisa or Elis, with their heroic prestige and enthusiastic accompaniments, usurped the place of religion, and substituted an arena for a shrine, an oath of office of *Hellanodikes* for a confession, and a prayer of the old votary under a primeval faith.

Pelasgic or Messenian skill in arms and song, and athletic exercises, and Teucrian tactics in the field or in the area of the Pyrrhic dance, superseded and obscured by the flush of their exhibition the devotion of heart and soul to a sublime truth. The *κοσμος* and "Minos," or "Minyæ" (מני), of elder sites may have been reflected in shadowy proportions in the temple, an idea of the "Olympian Jove," but the grand original was obscured in interpretations and ideas of the mixed Hellenes at the Games. The same taste or order of mind, or the state of feeling and civilization, which ignored

the high and holy antiquity of Parnassus, and the inspiring or inspired Nine to place Thespis at the head of the poetic art, on old Athenian ground, this of itself goes the whole way to develop an epoch of anarchy, the dark ages of the Pelasgi and Teucrians supervening after that which had given Homer his theme, and his school or example, and which, besides the "Iliad," left us a "Hesiod," tracing shadows of old thoughts and faith, and an Orpheus, disclosing the very words of archaic prayers.*

§ iv. C. O. Müller has the broad admission ("Dorians," i. 4): "There is no part of the traditional history of Greece

* The Achæans, as said, were Hyllians, therefore *Heracleids*, the sculpture on the Altis (Pausan., v. 23), giving Hercules contending with an Amazon for a Belt of Mars, may refer to their march through the Ionic coast of Asia, or seated in Asia during the Ionic invasion. The Achæans, in their passage from Tyre or Cyprus, and in the progress of settlement, would have encountered Cretan hostility, and, at a different era, might have fallen under the protection, or taken place in their ranks. The Centaurs, Salmonius, and Chiron, were Cretans. (Pindar. Pyth.) The antagonist Lapithæ may refer us to Lapathus, or Lapithus, in Cyprus, and the Lapithæ, near the river Teasa (ἡ ὄρος, *boundary*), in Laconia, and the Mount Lapithaum, near Taygetus; but we have already assigned Lapithæ to the Pelasgi. Salmone in Peloponese was founded from Salmonia, or Halmopia, near Orchomenos. (Müller, "Dor.," 12.) Chiron was son of Saturn and Callirhoe. We have here, in the *clear-obscure* of Mythologic suggestions of Cretan and Achæan, approximations and dissensions. Herodotus (vii. 197) gives the Gephyrean or Cyprian, or Achæan community, a Prytaneum or Court, designated "*Leition*," ἡ, coupled figures, a Syrian condition in symbolism or sculpture. Venus, Κυπρις (Syrian Ken), would have been the "Mother of the Gods," established, as above, near Geronthræ, in early Hyllean, or Achaian settlement in Hellas. The Achæan league in the time of Epaminondas claimed the temple and rites of the very ancient *Andana*, which was a second establishment from the more ancient.

Ceres, the Black, at Mount Elaion, four miles from Phygalia (Paus., v. 42), neighbour to Neptune and Despoina, a statue or group with head of horse, and dove, and dolphin in hand, appear as Syrian sculpture or symbols. Neptune, as before mentioned, may here comprise the attributes of Erectheus. The Achæan Ceres, or agriculture, was subsequently transferred to Sicily, the early emigration being given in the elegant fable of Arethusa. *Black* refers to Hellas, ἡ, *night*.

whose real sources are so little known as the expedition of the Heraclidæ; no one can fail to perceive that it possesses the same mythical character as the Trojan war." He soon afterwards introduces the declaration of the Spartan Cleomenes: "I am not a Dorian, but an Achæan." He disputes the accuracy of this declaration, if taken strictly; that is, if it meant that the Achæans, not the Dorians, gave kings to Argos, Corinth, and Messenia, and founders and rulers to Corinth, Sicyon, Epidaurus, Ægina, Rhodes, Cos, &c. He asserts, however, that there was a "difference in the language, religion, and customs of the two (Dorians and Achæans) strikingly marked." Now, some of these ideas are contradictory to those in the context. Thus, in the Appendix (493), he shows that the Dorians had received their customs from Crete before any known Doric colonies were there; for at Cnossus were the so-called *Doric* customs, and no Heraclidæ. He computes (184) the number of the invading Dorians who entered the Peloponese at 20,000 males, a number exaggerated upon the assumed data. And at the same time he considers (115) the Hexapolis, or "Doris of the extreme south-east tongue of Asia Minor," to have been originally founded from Trœzen and Argos, by Dorians. He quotes authorities to the contrary, throwing back the origin of Halicarnassus and the other five cities into mythological times. He perseveres in an opinion, although a small Doric settlement is also found inland in Phrygia, for which no Peloponese connexion can be discovered. Moreover, he asserts the probability of Rhodes having colonized the cities westward in Asia Minor, in spite of such Peloponesian pretensions. He shows (115) that the Doric Hexapolis (which, it appears, comprised an antecedent population, Leleges and Carians), "celebrated at Triopium the rites of Apollo and Demeter, which last were of extreme antiquity." (115.)

Without further discussion, the case entirely fails as to Doric customs and religion at Triopium. Further, it cannot be admitted that the Dorians are found at Rhodes and Crete, except as a minority, dependent on a settled community,

and wandering out, as in Phrygia, among other settlements, as if seeking an asylum. The sequel appears to be, that the Dorians, or the race of which they were part, were near their source, as far as the Ægean is concerned, in Crete and Rhodes.

The Rhodian colonies (123) show the maritime power and enterprise of that people. The extraordinary masonry in Rhodes exhibits the primitive idea in architecture—durability, defying assault. But Crete and Rhodes had also settled institutions and an advanced civilization at the era when the Dorians, having ventured on the continent of Greece, were shut up in Bæum, Erynion, and Cytaneum, north of the Parnassian defiles. With reference to Crete, the *Ditany*, “Dictynnis,” as a pharmaceutical production in midwifery sought there, implied an export trade and medical school in the far antiquity that supplied mythology. It is described by Galen, and having an Aramitic name, *טען דיק*, *rock-penetrating*, it being found in the fissures of rocks. Rhodes had relation with Esculapius, and may have taken his school to Epidaurus, where it was found early in existence; on this fact Epidaurus is assumed to have colonized Rhodes and Træzenian colonies, to have touched at Epidaurus on their way to Rhodes, since they also at Rhodes had Esculapius. In denying an Achæan source to the Dorians (we state it thus broadly, admitting nothing less), he assumes that “the worship of Apollo may be in all cases shown to have been the real motive which actuated the Dorians.” The proof of this assertion was the case to be made out on the evidence of that work, a masterpiece of historical, geographical, and philological research.

Müller pursues the history of Hyllus, the son of Hercules, and mentions his death in the isthmus at the hands of Echimus. He recovers to history a brother of Hyllus, *Glenus*. (53—63.) Both these names report *αλκη* (Alcides), *valour*, or *splendour*. (§ i.) Echinus is probably *Chama*, a fortification, *חמה*.

§ v. We have to wade through myths, with what result we may, if we would seek Greece beyond the Olympiads.

Pindar relates that he derived his race from Sparta and the Heraclidæ, or sons of Hercules, and living under the laws of *Ægimius*, a Heracleid, referring to the island of Thera as a point in the line of approaches of the Heraclidæ to Greece. (Pyth., v. 95; i. 120.)

The Minyan *Ægidæ* are brought to the same island (Herod., iv. 150), as from Lemnos; and they, on claiming asylum from the Dorians, are first sent by their *Erinnys* to Thebes, to appease the manes or memory of *Œdipus*. The *Ægidæ*, אֵגִידָּיִם, refer us to the *Ægean*. The Achæans are traced from the neighbourhood of Tyre (inscription at Nineveh) to Cilicia, the Cilicians appearing as *υπαχαιοι* (Herod.), and thence south of the mountain ridge forming one horn of the Malian bay, where is also the river *Phœnix* (Herod., vii. 197—200); their Prytanium is "Lecton" (Ibid., 197), לוֹי, *coupled or biform figures*. From Cyprus the "Gephyreans" (גִּפְרִי) appear traceable to the same neighbourhood in Thessaly, whence they sought asylum at Athens, having their own rites, the "Achæan Demeter." (Herod., v. 57—61.) Herod. (Ibid.) finds that they came with Cadmus (קַדְמוֹ), THE EAST, or the Tyrians, bringing letters to Greece.

The "*Laius*," or *Loition*, *biform figures*, are Syrian, as also the egg-shaped helmet of the Dioscouri or Tyndaridæ. Hercules, "Melcart" of the Syrians, מֶלְכָּרְת, *labour*, is of the Doric heraldry, and appears in the Ino-Melicart of Thebes and the Isthmus. The Isthmus was the site of the general Confederacy of Greeks in the Persian War. (Müller, Appendix.) Our suggestions gave the Doric dialect as the effect of stereotyping Ionic in the imperfect phonetic symbols of that period, Herod. (ibid.) finds the Cadmean characters in a certain inscription to have been, with little modification, those adopted in Greece. The "Iliad" gives Hercules' sons as from *Mycænæ* and *Tyrius*, and his Greeks were *Hellenes* and *Achaioi*, their commander-in-chief being from Mycenæ. We have only to add, that, according to Pausanias, the Cyparissæian corner, extreme south of the

Peloponese, was occupied by the Heraclidæ or Dorians prior to the event known as the *return of Heracleids*. These particulars, added to the fact of the Dorians having sought asylum near Athens, and found it at Marathon, are sufficient to confirm the declaration of Cleomenes, the Spartan, that he was an Achæan and Heracleid. It is quite admissible into the scheme of such a conclusion, that the Dorians had a political existence apart from that of Achæans. Brothers will disagree and part. The Dorians are found last before the event, the return of Heracleids, at the foot of Mount Æta, neighbours to the Parnassian shrine or oracle, and occupying the tripolis, of which, as well as of all Western Greece, *Kitanium* was the key.

The important record, Genesis x. 4, 5: "Javan, Elisha, Tarshish, Kittim, Dodanim,"—isles of Gentiles. The last is גִּי גִי, Ægean, Javan. *Javan* is "Ionian, or Greek" (particularly in Hindu, but also in all Oriental quotation). Elisha is generally assigned to Elis. Tarsus occurs in Cilicia, or may be the "Doric" Hexapolis, west of Lycia, the *six cities*, טַר שֶׁשׁ; and Dodona is that ancient site on the western coast, and Kittim is referrible to that Doric Kitanium.

This record takes the navigable course of commerce (clear of Ægean storms and pirates), and indicates very clearly the report of a Tyrian navigator, or a line of Tyrian or Syrian settlements, ports, or conquests. The Gipsy (Pelasgic) inroad or revolution, as at this era, will account for the Dorians being shut up in *Kitanium*. The *six cities* may at that period have lost their Doric guests, and may have been still flourishing without them, under protection of the Rhodian fleet. The dark age of Greece, which makes her classic cradle *Pelasgic*, induced the historical difficulty. The return of the Heracleids, and the record of Iphitus' *Quoit*, perhaps "Glenus," גִּלִּי (which occurs in the sense of a tablet for inscription), found the Peloponese, except the strong fastnesses on the Isthmus and the eastern coast, in the

hands of the Messenians, or “Æpytidæ,” whom we freely set down “*Gipsies*.” (See c. iii.)

The institutional condition of *atonement for blood* is assumed into the Doric claim, which our Suggestions show to attach to Phygalia, and its “assisting Apollo,” by the connexion with Orestidæ. The same institution, by the same circumstance (Orestes), attaches to Diana. The Craugallidæ at Delphi replace Orestes, but their claim is set aside; wanting that, Delphi loses half its title to the *atonement*. The Dryopes at Delphi are not to be set aside for Dorians; their claim to antiquity at the Peloponese is higher than Doric, having preceded the worshippers and worship at Andana. Delos and Latona, *Lethe*, לֶתֶי, as an asylum, and intimately connected with the celebrations of Apollo, are set aside, leaving the Doric Apollo at Delphi. Apollo, of Pheræ or Iolchos, and Æsculapius in his company, are not taken into the Doric claim, but have connexion with the Dryopes, oak-oracles. Apollo being assumed in part only in the Doric title, makes them accessory only to the idea; Apollo gives them, the Dorians, only accidental relations.

Sometimes Apollo, at others Hercules, at another the Tyndaridæ, are the tutelary heads of the Dorians; the three are not necessarily connected. Their political caste was Heracleid, meaning Tyro-Achæan; their ensign, the Tyndaridæ. Such is the result, unless, like the Apollo, Hercules prove only accidentally attached to the Dorians. But assuming a more intimate relation, it gives them Assyrian or Syrian origin, and, referring to the Nineveh record, constitutes them Achæan.

When the *Apollo* is the Doric title, the Sun-god is not recognised; when *Hercules*, then the Sun-god is Apollo; he, Hercules, dedicating the horses of the sun to Dodonæan Zeus, herds of the Sun being found there, as also at Pheræ on the Pegasæan bay, a name, *Pegasus*, implying *horse*—*Persian*. The Sun-worship, independent of Apollo, appears

at Corinth, Rhodes, and Athens. (Müller, "Dor.," 300.) Artemis and worship of Light is earlier than Apollo, with same circumstances. (Ibid., 384.) This is also instanced in the Ephesian Diana. These circumstances indicate totally distinct ideas and emblems, or worshippers of a different race. The connexion of Hercules with that worship of Light disconnects him from *Apollo*, and tends further to show that the Doric or Heracleid connexion with Apollo was accidental. It has been shown that Diana was, though indistinct, an Oriental emblem of dynasty—an Oriental expression of a claim to a local supremacy or terrestrial rule. The Dorians always claim connexion with the south of the Ægean. Apollo has decided relations with the Hyperboreans, or ultra-montane of the Euxine. The Tyndaridæ (were they Dorians?) brought *Asia* (Minerva Asia) to Colchis and Epidaurus. (Paus., iii. 24.) *Apollo*, except as a general expression for an oracle disconnected with *Atonement*, is not Asiatic, but local at Athens, Delphi, Delos, and Pheræ, on the Pegasæan bay, and on the Euxine.

If the title of the Dorians in "Apollo" be obscure and contradictory, that of "Hercules," for Dorians, is ridiculous. He being found at the straits of Gibraltar, thence in his person *Hades* is confused, and the Myrtle, Hades, *הדס*, is associated with Hercules in the games as the funeral bough, while it really indicated the goal of maritime adventure, *i. e.*, of the Tyrians, at the myrtle bowers of Cadiz. Hercules fights against the Centaurs, yet the Dorian antagonists were the Lapithæ. (M. "Dor.," 413.) Little confidence can be placed on narrative which makes Hercules conquer Æchalia, not distinguishing whether the place of that name is Thesportia, Æubœa, Thessaly, or Arcadia. (Ibid., 412.) Hercules finishes his career on Mount Æta, *נעט*, *counsel*, as associated with Dryopean meetings; but that name being like *ערת*, to *burn*, Hercules dies in flames.

A long interval may have elapsed previous to the Heracleidæ occupying the deserted seats of civilization in the

Peloponese, as they had previously sought asylum among the *Trachines*, beyond the Achæan mountains and Malean bay, and there found the hospitality of *Ceyx*, *the life of the generations*, חיה יח ש, king of those Trachines, *Towns of Keni*, מר בן, thence fleeing to the same power at Athens, and obtaining a settlement in the Tetrapolis of Marathon. When they ventured to enter Peloponese, they had an army of stout hands and hearts, but with feeble *materiel*; having no fleet, they crossed at the narrow strait of *Rhium*, רע, a *break* or strait.

On their conquest of or progress in Peloponese they inherited the *glory* of another race; their *Hyllus*, splendour, destroyed or put out the Iphytus, *splendour*. *Iphytus*, יפע, that had at *Arina* (Persian) or Elis, established contests in music and racing. They named the plain or course "*Altis*" (Doric for *τεμενος*), bounded by the stream *Cladius*, חלד, *weasel*, or *lapse*, where the sacred armistice Thermius, תרם, boundary, had been already established, and frequently interfered among border forays, (Müll. D., 271), and where Apollo Thermius was known as well as at Athens (there Thermius the same—Ibid., ii., 419). *Hercules* might be accredited with the establishment of those games, but we know that powers in Asia had been more prominent (the Lydians—Herod., v. 94) in observance of those ordered and planned pastimes. The Hyperboreans sent Hercules home with the olive, when he was hunting the stag of Artemis on the Ister. Zetes and Chalias (Pind. Pyth.) were the sons of Boreas. Zetes, זת, the olive.

The neighbourhood of the Olympic games had always been gamesome. Near Arena, Thamyras, the Persian Derbend, was installed in memory, and made fairyland (Jennistan) known in Hellas, on that peaceful western shore of Ceyx and Halcyone.

The prizes from the early tradition of Hesperian orange, פרי, *fruit-tree*, and the myrtle, *Hades*, הדס, which consigned Hercules to "Hades," in mythological interpretation asso-

ciated with the games, down to the parsley, crown of the Isthmian and Nemean games, show that the virtue was then above all price.

Mythology not being to be trusted beyond the first step, we require all the evidence to be sifted on which it is said (Pref. Pyth. Pindar, Benedict), that the first Pythian conquerors were those given by Pindar and others as Argonauts, including Zetes, זי, the olive, and his brother, Hyperborean Chalias, Peleus, πηλος, mud, *i. e.*, טט, Thetis, Titan, and Hercules. Such names only reduce the Argonauts to an expression of Hyperborean and Persian (Titanic system of the Zendavesta), influencing all the fundamental institutions of *Hellas*, the land of the *West* or Night, ליל, the name shrouded in the ancient legends of Delos, דל, the *door* or entrance to Greece; where Pindar (Pindar, *ap* Müll., "Dor.," 321,) calls it, "*the Star of the dark Earth,*" *i. e.*, Star of the West.

The analogies and affinities making these games, and especially the Pythian celebrations, whether in the shape of games or otherwise, Hellenic, in the widest sense, may be satisfactorily suggested, from a short passage of Müller's elaborate summary ("Dorians," 258). Of Ion's two supposed fathers, "there was no more difference originally between his two fathers, Apollo and Xuthus, than between the two fathers of Theseus, Ægeus, and Poseidon. Theseus consecrated his hair to the same god: a place at Delphi was called *Thesea*." As to the consecration of hair that is related by Herodotus of the Hyperborean records at Delos, Müller proceeds,—“It is also related of Ægeus that his kingdom embracing the plain of Attica, stretched as far as Pythium, where it bordered on Megaris. This Pythium was situated in the sacred Ænoe to the north of the plain of Eleusis, and in a district of remarkable fertility;” *Ænoe*, probably, from יין, *wine*. Here were observed the watchings through nine nights before alluded to. The watchers were called Pythiastæ and Deliastræ.

We must not leave the Olympiads, Elis and Pisa, without one or two other particulars having been brought under review. Pisa refers to the passages from Asia, פשע, to pass over. The "Arethusa," which also occurs in Syria, on the Orontes, is the river (יאר) Thesoa, and which is mentioned as one of the nine rivers of Pisa, is in fact an expression for those nine streams, or the district, פשע. It forms no necessary connexion with the Attic Theseus, as the Achæan, being Syrian, was a Semitic race and language (the twelve Achæan towns on the northern border of Peloponese are all Semitic names); but the *Arethusa* of Elis and Sicily, of acknowledged relations, serve to unite the Elian, Achæan, Sicilian, Demeter, and also Artemis (of the *Arethusa*), in the one ancient or Cabiric celebration of agriculture, and to show a succession crop of Hyperborean, Achæan, Attic, and Doric institutions, on the same ground; for some of those relations, we should say, rather it shows proximity in point of time in successive places, or for different occasions.

The Artemis-Arethusa has no connexion with Apollo, as it is a celebration referrible with the Arcadian καλλιστη (Artemis), and her αρκτοι, to the Brauron institution,—a matter of so high antiquity as to confuse dissimilar, though contemporaneous, institutions. Apollo and Hercules, though not contemporaneous, had near affinities, as the Dorians came into Delphi conquerors, inheriting the Pythian treasure at the *old trophy*, Telphussæ, תלה ישש; the oracular site precedent to the Delphic. Here Hercules is also found in close relations of time, or something else (for he is sometimes antagonist to Apollo), claiming the spot; Alcmena here reposed (κιων υψηλος) with *Rhadamanthus*, at the side of *Tityus*, words already associated with funeral obsequies, the dead, and Elysium. The Delphic οσιοι were not expelled, but maintained their rights and establishment, or office, independent of the Dorians. (M. "Dor.," 269.) Hercules appears the real inheritor, an Apollo, as represented by the antecedent οσιοι. But *Hercules* was only a symbolic in-

heritance, as Delphi or Apollo was substantially one ; for the former refers us to his mates the Argonauts, and at Delphi to the Titans, which indeed are united to the former, as Thetis to Peleus (just explained), the latter apparently connected or identical with *Pelops*, whose son, *Chrysippus*, was carried off by the Orchomenian Laius, his daughter, *Alcothoe*, made captive in Crete to Minos,—all suggesting, as in the approximated genealogies of Peleus and Jason (identical with Perseus), an acknowledgment of the recurrence or reference to one idea, *Titan*, or *earth*, as the broad covering of the past, or the apology of mythology ignoring past races and distinctions. On a similar principle, ignorance of connexion, they allowed *Deucalion* (“*Opus*,” in Pindar, *i.e.*, שפ, *abundance*, or שפ, *shady*) to be the root of the sacred families at Delphi ; and Lycorea on Parnassus, as founded by him. (Müller, D., 233.)

§ vi. We now briefly give the circumstantial evidence, or points accessory to the case. Delos was not a Doric station (Müller, D., 320), nor Pheræ, though there Artemis or Hecate Pheraia, referring us to the “*Perpheres*,” in the Hyperborean traditions, as to Delos. (Ibid., 327.) Triopium united Apollo with Demeter,—a union that evinces pre-Doric association. At Didyma, the accessories are Egyptian. “From the temple to the harbour, Panormus, there was a sacred road, adorned on both sides with more than sixty statues, in a very ancient style of workmanship ; amongst these an Egyptian.” (Müll., D., 246.)

Perhaps a scheme of particulars like the foregoing, which only serve as heads for inquiry in those several departments of the myths concerning Apollo, may suffice to show that no case can possibly be admitted for the Dorians as originating the temples, symbols, rites, and institutions, that crowd upon the subject, as within an area consecrated to a peculiar and impressive phase or character of civilization.

Wherever past ages had sanctioned so much, mythology would amplify not a little ; the destroyers of all the physical wealth and establishments of a country would not be scru-

pulous about traditions and records, which they did not understand. When the dark ages waned, and something more genial dawned on the scene, new ways as well as the old, strange paths crossing the better, led the wanderer in a maze, escaped from which he reported all he could: but all was confusion.

We need not take up, therefore, what seems Pelasgic, Apollo the son of Pallas and Hephæstus,—Hephæstus being, no doubt, the Lemnian blacksmith, brought to represent *fire*, the Ionian *Bagh* in the neighbourhood of Pallas, Athenæ. Nor need we take up the union of Apollo and Athenæ as parents of the Corybantes at Crete, where the “*διοι Πελασγοι*” of the “*Odyssey*” (xix.) had come in as sharers of a fair estate.

It seems clear in the evidence that idolatry was not admitted in the primal civilization of Greece, and that at the *Pelasgic* period those terrible smiths and robbers who cleft through the defences of heroes, their copper weapons, found no other sculptures abroad than the hand-posts or terminal figures; otherwise Hermes would not have been the only god on which they would have left their *mark of the Beast*.

From the success of the Doric inroad on Peloponese, the previous exhaustion of its civilized defenders seems a clear case. That they were brave and disciplined warriors, and in every way men for the occasion, there seems no doubt. They had, probably, it appears, gained a temporary footing in other parts of Greece, on previous occasions, as in inroads of other powers, who employed them in their ranks. The *Μαχεται* (Herod.) might be Dorians, who being expelled by the Cadmeans (men from the East,—it may mean their compatriot Achæans, or any others, Persian or Cimri,) from about the Malean Bay, had pushed across towards Epirus. The name, מַחֵי, *Engine of war*, may have well applied to them as using such aids, or as representing the effect of a machine by their phalanx. *Teucer* also came from the neighbourhood of the Achæans, *i.e.*, from Cyprus (Pind., “*Nem.*,” iv. 76). The name *Teucer*

may be *coat of mail*, תַּחֲרֵה. The Teucrians joined the Phrygians in their attack on Greece, which they penetrated to the Ionian sea. (Herod., v. 13.) The *Magnetes* may be referred to *great shield*, מִגָּן.

We find in Thessaly Persian and Semitic topographical designations, "Pegasæ" and "Athamas," perhaps others, of the former. The *Dotie* plain, *grassy*, *Scotussa*, *ancient watering-place*, Bebæis and Iolchos, with medical terms of description. Here we find the ancient "Opus," *abundance*, פֶּשֶׁ, the Doric or Pindaric name for Deucalion. These names may have been either of Cimric or Doric imposition. But Pheræ connects it, by its Apollo and raven, with the *Issedones* of the Euxine, *i.e.*, the Cimri.

Written records were appearing with the Heraclidæ, as before observed, and something like the roll of the Olympiads was at least to be expected in some secure place of records. In the Altis the sculpture executed at a later day seemed scrupulous to copy particulars as from record. Hercules is contending with an Amazon for a *belt* (Pausan.), showing the very early date of that badge of chivalry. But Genius had already occupied the memory of one and another generation with fiction or a confused array of garbled facts and ingenious myths. The Pelasgi were below their descendants in that talent, if they could not invent or could not produce an *artiste* in song.

The Argo ("Rag," *song*, Hindu), the Kuprika, the Hesiod, Asia, עַר, *Asiatic testimony*, the Cyclicæ or Epopæa, *i.e.*, *Eastern*, עַפְעַף, including the Ææ (Hesiod's), the Orphic or European, עַרְף, *i. e.*, as *αυχην* (Herod.), for Asia Minor, the Peninsula or *Neck* of Hesperia, the more celebrated "Iliad" and the "Odyssey" had, some in a more select community of listeners or learners, others throughout the idly-active public of Hellenic provinces, become familiar and prized. No severer scale of testimony than poems of such merit could be applied to past traditions by such a public. The Dorians, who had letters for great occasions, as

a Baron of the middle ages could maintain his deeds and support the scriveners, cared little for collecting stale facts. They had gained a territory by the sword; they turned, by the same force, Helots from across the Border into their farms, and they followed the discipline of their ancestors in the school of Crete. In their martial service, as wanderers or precarious settlers, they had observed the prestige of an oracle, that they secured to their interests, little careful of the faith of Dryopes, or the promise of Elysian mysteries. They were glorious for some five centuries. Were they a happy community?

“The twin brother of the Didymæan God, both in origin and in the similarity of worship, is the Clarian.” (Ibid, 246.) The founder, according to mythological accounts, was *Manto*, the daughter of Tiresias and Lacijs, or Racijs, a Cretan. Crete, merely topographically considered, was in the way of Syrian and Ægyptian settlement, and archæologically presents anti-Doric art; the Doric connexion was so intimate, that priority of claim to Apollo must not be settled, without considering other conditions of the subject. Telmessæ (Fellowes’ “Xanthus”) exhibits masonry of the most archaic character. Delphi, by the traditions, appears to have replaced “Telphussæ;” and the *κιων υψηλος* (Müll., D., 363) there, may have reference to the elder name, as before explained; but Tiresias being placed there, in connexion with “Rhadamantus,” *i. e.*, *deep sleep*, the brother of *death*, שֹׁאֵר פֶּדֶן, Sarpedon, the former name, *Tiresias*, claims analogous meaning; it may be *Tr. ishoa*, טֵר יִשְׁעָה, “Town of Salvation.” With Athens, Apollo had at least a more “business-connexion” than with Delphi. He presided at the opening of all Law Courts. Patara in Lycia, in name exhibits the strict practical communication that existed between the places, פֶּטֶר, *to open*, and *Delos*, דֶּל, *a door*; here the oblations, as at Delos, were cakes in the shapes of lyres, and bows and arrows. (Müll., “Dor.,” 238.)

Mount Æta, אֵטָא, *Counsel*, the boundary of the Doric

Tetrapolis, suggests their own peculiar seat of a tutelary Council. But Apollo held Parnassus, beyond their southern limits. Locris Ozoleæ, olive, $\tau\iota$, separated Doris from Phocis, and in its name preserved affinity to Apollo, which "Doris" wants.

At Troy,—nowhere else so many shrines of Apollo (Müller),—Apollo of the "Iliad," is antagonist to the Hellenes and Achæans. At another epoch, the Delphians fled to the Achæans, showing a want of identity between the community at Delphi and the Achæan Power. In Macedonia, at Apollonia, the worship is of a Sun-God, with a legend of blindness, in those who did not join in that worship. (Müller, D., 421.) But as to Troy, there was a doubt, or opinion of great antiquity, whether all the Trojans were not settlers from Crete (Ibid., 240), and a positive fact that the Troes of Zelea, connected with Pentheus and the worship of Apollo, were mistaken by Homer,—their topography being not Trojan, but Lycian (Fellowes' "Xanthus," p. 278), the antagonism of Apollo and Pentheus, as all of Sarpedon, or of Lycia and Lycian worship, recognising Apollo, was either of poetical license, or a fact.*

* The Tripod of Delphi appears a derivative from Dodona, where inverted cauldrons were used in the celebration of the Hyades. *Tripod* reports, $\tau\iota$, which also in its primary meaning is "business," while the approximate word, $\tau\iota$, *sapha*, means *wisdom*, *σοφος*, the Persian *Soph*, giving both that idea and *wool*. From one of these, $\tau\iota$, also the title of Hebrew judges, came the Tyrian and Punic "Suffetes," and perhaps the early German Schoffen.

CHAPTER VII.

§ i. Athens—Ancient Territory and Institutions. § ii. The British Corn-
Ears—Dragon—Music—Woollen Fillets—Oaks. § iii. Mistletoe and
Druid-Faith—Marine—Oracles—Murder, a Capital Offence—The
Blue Belt.

THE case for discussion was the introduction of the Cimri or Great Ken into Europe. We have, in the last five chapters, been passing under review the settlement of "Europe," using that name in its early acceptance in the Homeric Hymn (to Apollo), *i. e.*, Greece (out of the Peloponese): but it now appears that the classic land, in the pride of constructive art, or in the ruins that satisfy our travellers and antiquaries, is not the scene we have here to enter upon. Institutions that found and secure empires, and truths that realize an era past, the gay errors of a lettered, tasteful, and otherwise glorious antiquity,—these are and were Cimric, if that race were of Europe, ere the builders, the fablers, and the trained warriors crossed the Hæmus or the Ægean.

Had Europe been less accessible from Asia, BRITISH enterprise (this name is an institutional equivalent for Cimric) might, nevertheless, have been felt in that Eastern Peninsula, but their traces would have been less confused, as they are well nigh obliterated, by those of their many followers. Accurate scholarship, assigning geographical limits for the various indwellers in ancient "Europe," have done wrong to antiquity: the whole territory, but a fourth of the extent of England, had been overrun by successive hordes, or occupied by civilizing dynasties. Britain or Britons were not always shut up in Wales, nor Pelasgi

content with Pelasgiotis, nor Ionians with Peloponese or Attica.

So far, we have, perhaps, suggested sufficient, but Athens appears a contradiction; it is a barren spot, forbidding rather than inviting settlement. We are not seeking Prometheus bound to his rock, but industrious Britons in an adequate field of labour. The objection applies for an epoch, when Megara and the Argolic "Acte" ceased to contribute their harvests as tributary to, or of the appanage of, Athens. When "Cecropia" shrank to the Acropolis, and the subject acres down to the Piræus and Mynichion, spreading on a base of some twenty miles, thence to Marathon, yielding metals, marble, potters' clay, oil, figs, and honey; then—why, at the worst, the city anticipated its after-growth, and opened her market to the Bœotian farmers or the traders of the Cyclades.

Athens, however, is our destination, in searching for Cimric affinities in the local institutions and traditions of that celebrated spot.

North of Delphi we have no continuous track of the Britons in Greece, except an open way through the intermediate country to Thrace and their settlements, of which Lemnos has suggested itself as the outworks (chap. iii.). The Pythian procession from Delphi used to approach the coast at Pheræ, and thence take the valley of Tempe to Mount Pythium, on the confines of Macedon, or ancient "*Thrace*," where, after breaking off a branch of the sacred laurel, the cavalcade returned to Delphi. Between *Pheræ* and Delphi spread the territory of the Minyæ, the "Achæan mountains" bounding, to the north. *Loitæ* (לוי, *coupled figures*) and *Parache* indicate, with the notice of Herodotus on the *Loition* (as the Prytanium of a race called "Gephyræans," גפר, cypress), the emigrants from Achaia in Cilicia (Τροχαιοι) and Syria, near Tyre, whose biform (Assyrian) objects of sculpture are expressed by that topographical name, as well as by the local traditions of the Gephyræans (chap. vi.). South of that barrier begins the tract of the ancient Lamia,

לֵאָם, *people*, on the northern boundary of Orchomenos. North of that latitude, in a more open sea, about Lemnos and Lesbos, the fleets of advanced communities, and afterwards of a strong pirate confederacy, had room for action. The iron-bound coast of Thessaly, with its stormy Pelion and Ossa, on the north, down to the Malian Bay, the harbour of the territory of the *Lamia*, separated by the "Achæan mountains" from the *Pegasean* gulf, with its inland Pheræ and tradition of the *horses of the Sun*—its Mount *Athamas*, and temple of the same name;—this was the scene of Persian civilization, and, towards the south, of Doric conflicts, where Phlegyans, Lapithæ, "Trachinis," and "Ænïanes," appear (chap. v.). The principal topography of the well-watered inland country, Thessaly, is Aramitic. *Iolchos*, עֵלֶךְ, leech; Lake Babæis, בַּעֲבֵס, bubos, or glandular swellings, connect it with the art of Æsculapius, the traditions of which connect him with Pheræ. The *Dotic* is *grassy*, דָּת (Aramitic; דָּש, Hebrew); *Scotussa*, the ancient watering-place, שְׁקֵת יֶשֶׁשׁ; *Deucalion*, on the coast, has in Pindar, the synonym *Opus*, shady, עֲפָה. *Iolchos* and the *talking-oaks* are British; and so, perhaps, also the raven connected with Apollo, recurring at the Cimric Chersonese. The topography of Aramitic form may have been Achæan or British, or the two tribes of one family may have occupied jointly.

A glance at the early polity of Athens may precede our subject, as left in the first chapter. Attic civilization is considered identified with Theseus. This sounds תֵּשֶׁע, *nine*, a number of high import at Athens and Delphi: the nine *Muses*, מִשֶּׁה, that is, *the anointed*: the nine families of Træzene, the *εὐναετερῖς*, or Pythian cycle of ninety-nine months, the period or cycle of coincidence of the sun and moon: this period was afterwards divided into two Olympiads of alternately forty-nine and fifty months. The Pythian cycle was in reality eight complete years, comprising nine intercalary months. Pausanias (ix. 115) says this was the period for the captivity of Hercules, prescribed by the oracle of the *Ismenium*: this word, שְׁמֵן, signifies eight.

This *εὐναετηρίς* was the period or interval of the missions to Crete, as in the case of Theseus. (Müller, "Dorians," 271, 429.) These cases may be sufficient to supplant a gratuitous idea of an historical personage by an actual Hellenic institution, involving the science of certain races or communities at that era.*

The number *nine* occurs in our British institution, known by the Saxon name of "Friborg, or Frankpledge," which appears similar to a Spanish institution (Recopilacion), designated *Behetria*, a word with several variations of spelling, and said to be Celtic. (Spelman's "Gloss.") That it was British appears from this, that Von Savigny ("History Rom. Law in Mid. Ages") could not find it in Saxon law out of Britain. In Saxon times it went also by the name, "Zehen-man-tahler," popularly rendered by "Nine tailors (thaler) make a man."

This case has been added without any suggestion of such an institution at Athens. But it may have been as old as the "Britons," *i. e.*, those communes comprising each a *bail* or foreman.

Müller ("Dor.," ii., 2, 8) states a Cretan origin of the nine families of Træzene, which, with Athens, held a commerce with that island. At Crete, we find "*κοσμοι*" for the supreme administration.

What was the exact function of the foreman or *Ἐπιδημιουργος* of the Corinthian Potidæans, might, when discovered, supply a hint, perhaps, as to the British system of *communes* in Greece. (Müll., "Dor.," i., 6, 8.) The ancient term of royalty at Sparta was nine years. (Müll., "Dor.," iii., 6, 7.)

Theseus appears in many respects identical with Hercules, to whom, according to the tradition alluded to by Müller ("Dor.," b. ii., c. xi., § 10), he transferred the temple that had been consecrated to himself. It would appear, from the classic iconography and numismatics, that the rude club-

* Another name for *cycle*, *εὐναυτος*, seems referrible to the Persian "Aniatis." (See Müller, "Antioch.")

bearer was more recent than the armed warrior, as in the "Iliad" and the Hesiodic "Shield of Hercules," where he bears shield and spear; in the "Odyssey," sword and bow. But, on the other hand, the Nineveh sculptures give us the savage strangling a lion, and the Persian "Shamurg," as before observed, appears the type of his namesake, reported in the Scriptures (book of Judges), and thence variously Hellenized as Hercules; while, from the name, Malicert (labourer), the Tyrian Hercules appears to have been of the same order.

Theseus, or his representative, Hercules, but appropriately armed, was, perhaps, an original Cimric impersonation: the "Calovyd" (Part I.) or knight-errant, a recognised servant of the State, a member of the British "Grand Assize," which was constituted exclusively of knights. Feudal Europe was redeemed by this order, chivalry: and Pelasgic Greece found the same devoted champions of civilization flying to her rescue. Theseus receives his arms (as observed by "Nimrod") under circumstances exactly parallel to the British Arthur; there is also a parallelism in their feats of knight-errantry. The scene of Theseus' exploits, as that of the principal of Hercules' labours, was nearly the same, lying in and between Argolis and Athens. In Argolis the Persian type appears. Hercules kills the Lernean Hydra with the *Arpe*, or scimitar, of Perseus. Nemea was connected with worship of the moon. (Müll., "Dor.," 432.) The Persian Nemea (chap. iv.) and Athens were rallying-points; the Cecropian city became enlarged by refugees; and the "Marches," in English phrase, were kept open by the chiefs of the *Prytaneum*.

At Sparta and Athens the ancient laws were unwritten. (Müll., "Dor.," addenda to vol. ii.) As to the police of the State, in so far as police regulations formed part of the British tything and "hundred," we are not to seek a direct notice of these divisions of the community at Athens, since a regular police, the "Bowmen" or "Scythians," were there established from an early date (chap. v.). Not being a homogeneous race, perhaps the tything-band was less applicable to

the Athenians. Still the name "Theseus," *i. e.*, *the Nine*, would report the existence of those bail-communes, exclusive of the *tenth* man, or head of the nine, whom we are to seek, perhaps, in the Senate, or in the constituents of that assembly. The caste of pure Athenians, the *κυδαθηναιοι*—from *γῆ*, *glory*, *κῦδος* (the root of "Od-usseus," *i. e.*, the old glory)—unites Theseus with Hercules by the idea in the latter name, *κλεος* (Alcides, *αλκη*), and the antiquity of the *nine*. Theseus is accredited with the formation or confirmation of a purely democratic constitution, with which a representative *βουλη*, or Senate, would have accorded: Solon's code, fixing the qualification for membership of the Council by property, would have changed the elder representative system, an alteration accompanied by palliatives that were, in fact, bribes to the people at large, in the shape of pay as jurymen, and of admission to the theatre. Officers, by the name of *Δημιουργοι* and *Epidemiourgi* (Müller, "Dor.," b. iii., c. 8, § 5), are considered identical with "leaders of the people;" they were not uncommon in Peloponese, but are unfrequent in the Doric States. These, though popular representatives, are not necessarily identical with our heads of bail-communes. Whether *Theseus and the Minotaur* had any reference to the bail and tything, must be left to conjecture: the Minoa, off the shore at Megara, and the peculiar relations between Athens and Megara, of *Δορυξεινοι*, furnish almost data for superseding a voyage to Crete, by a procession to this Megarean Minoa, the name, Megara, *מגַר*, meaning subterraneous repositories (labyrinths) for corn.* At Megara was an ancient temple to Demeter, and, on the same citadel, a temple of Apollo "Decatephoros," the tythe-bearer. (Müller, "Dor.," b. ii., c. 2, § 10.) Theagenis, in distinguishing, for his city, Megara, aristocracy from democracy, calls the members of

* Shaw's "Travels in Barbary." The stores, holding each at least 400 bushels, are found 300 together. So Dr. Russell describes them, near Aleppo.

the former, *αγαθοί*; of the latter, *κακοί*; implying an early simplicity of political forms there.

There is scarcely any mythological name or text so well received, *modo et formā*, as "Theseus," but the circumstance of its connexion with Athens, a place of Archaic establishment, by successive races whose origin and mode of approach to Athens (as the Ionians) is a blank or mystery, till embodied in "Theseus," and his imputed series of actions; this alone is sufficient to have set the stamp of successive eras upon an impersonation once received, and blazoned in the early types in which it came down to Plutarch. It seems necessary, therefore, to take up and examine these separately, before we dismiss "Theseus." He was born of Ægeus, or Neptune, and Æthra. The latter (Ai-Thera) is a recognised station of early emigrants from Asia, and contains the archaic relics of masonry. The Ægeus (Ægean) and the Ionian deity Poseidon, may denote the same or rival empires of the sea of Hellas. He came from Træzene. This northern shore of Argolis, or north-west border of the Peloponese, was called "Acte," and was an agricultural tract; the name refers us to "wheat," חטה, supplying harvests for the granaries of Megara. The only cities in the Acte were the Port Epidaurus and Træzene; at this place were celebrated the "Apatouria," the test of Ionic race, showing that it had become a conquest of the Ionians at some remote era, when the primæval *Dryopes* of Asine and Hermione became isolated from their port and stronghold, and subjected to strangers. At the same era Athens must have capitulated, being deprived of their granaries. The "Thesea," the *nine families* of Træzen, may have removed to Athens at this era. There was a *Thesea* also at Delphi (Müller, "Dor.," 258), and a Thesean road from Ænoe, in Attica, to Delphi. (Ibid., 260.) The government or administration of Athens, *Archons*, were *The Nine*. The seat of government was divided from its mixed civil and religious administration. The Delphic tribunal was estab-

lished by Ægeus (Müller, "Dor.," 263); he dwelt in the "Delphinium," where Theseus deposited the olive bough on setting out for expiation to the city of Minos. Müller sees no other point or object in the Thesean voyage to Crete than to bring Naxos and Delos (the latter the station of the Thesean theoria) within the early Attic circle of worship. But, without going beyond Naxos, he would have exhibited alliance or approximation to the Ionic "Bagh," or Dionusus. The præ-Ionic circumstances of the case, the voyage of Theseus, are, in addition to what appears above—the connexion of Delos with "Erysichthon,"—the Attic Cereal name or object of celebration, and of both those names with the Attic borough and port, "Prasiæ," an Hyperborean station, as above noticed. (M., D., 260.) The Prytaneum (Britanicum) at Athens, the centre of Theseus' courts and public offices (Hase., 239), between which building and the Thesmophorium the sacred procession from Eleusis passed at its close. (Ibid., 330.) The Delian procession was preceded by watchings of the auspices (lightnings) on a part of Mount Parne called "*Harme*," *i. e.*, הָרֵם, the *separated*, or *consecrated*. Theseus instituted an *asylum* at Athens (called also Cres-phugeton). ("Nimrod," i. 125.) He on leaving Attica denounced his curse on Mount Gargethus, thence called ἀπητηριον. (Ibid., 300.) This refers us to אָרֶר, a curse. This will lead into further detail. Hippolytus was a victim of the curse of Theseus. Hippolytus was one of the mythic characters at Sicyon (Müller, "Dor."), the city of *Adrastus*, the *Avenger of blood*, who is implicated in the Nemean Games and its institutional "Apheltes," *i. e.*, "Fleet," פֶּלֶט, *asylum*; to this same name ("fleet") we therefore refer "Hippolytus," the cursed, or outlawed. The tribe at Athens, "Hoplites," claimed exclusively the "Apollo πατρωος," as connected with Purification. (Müller, D., 264.) This serves to fix "Hoplites" as "Fleet," פֶּלֶט, *asylum*. That Apollo was son of Athene and Hephæstus, according to Aristotle (Ibid., 257), seems to imply the union of the Cimric "Pallas" with the Hindu *Yag*, or Iswara, *i. e.*,

simply the admission of Ionians at Athens or in Hellas; otherwise, it is a Pelasgic union between the two patrons of art. Theseus and Ion are identified by the author of "Nimrod" (i., 68), the latter succeeded *Erectheus*, the Cimric dynasty. The same author connects Theseus with the British Arthur, by the circumstance of the "Lyre" constellation attributed to both, and the sword under the rock, thence extricated by the Hero. Some of these particulars are Celtic. (See chap. v.) To complete this assimilation of British chivalry at both extremities of Europe, we have the labours of Theseus in his journey through the Isthmus from Træzen, the field also of Hercules' principal labours, the latter being by his *Arms* distinguished from the Assyrian and Persian lion-strangler and club-bearer, and being in Attica successor or heir to Theseus' temples. We have seen that "Ion," as of Athens, succeeded to the British insignia, the *Dragon with golden cheeks*. We find a circumstantial connexion between Cadmus, Jason, and the eastern Hercules. We have thus a distinct and primitive order of chivalry, and a primitive "Nine," in the administration of Athens and its circumjacent neighbourhood and dependencies. In the latter, "Nine," the impersonation "Theseus" merges in the former, Alcides (*i. e.*, Glory), or Hercules (the first syllable, the Hindu *Hari*, or Mars), connected by Theseus and his service in Nemea with the Prytaneum, the "fleet," and the errant or ambulatory service of that exalted Police, the champions of civilization and order. Crete and the Assyro-Persian heroes, dynasties, conquests, and institutions (Thebes and its Hercules, the house and fortunes of Cadmus, and the rest), arrange themselves at a distance in the cycle of Hellenic settlement. We may dismiss several points in the myth of Theseus, though resting on strong corroborative circumstances, as that Theseus was sent to Crete and the Minotaur, because he had killed Androgeus, the son of Minos, a catastrophe located on the sacred road from Athens to Delphi—a road constructed and policed by Theseus. There may have occurred a conflict between

Minyæ or Andraites, and their southern neighbours there. The latter may have been then and there deprived of the fertile agricultural district on the northern border of Attica, and restricted to Megara and its port Minoa.

We cannot, however, dismiss Theseus without another glance at an important point in the series of events or particulars attached to that name. Træzen (Il., ii. 848) occurs as the name of a chief of the Cicones; he is father of Euphemus of Ceus. The latter is Titanic, a character in the Epigoniad and Centaur contest. Cicones may be referred to the Persian *Chak*, *earth*.

The Apatourian Athene at Træzen was considered as the goddess of Phratriæ and Gentes (Pausan., ii. 33, 1), a description in which the ancient Ionic appropriation of that name appears to have been lost; but, on the other hand, Træzon sent out the colony of Halicarnassus, or "Antheadæ," with their Poseidon (Pausan., Ap., M. D., i. 6, 3), the name "Antheadæ" appears at Anthedon, in the ancient Andrais or Orchomenos.

Megara, of Attic political connexion (the ancient chivalry was marked by the mitigated expression for prisoners of war between the borderers), *δορυξεινοι*, demands also attention. This state sent out the colony of Byzantium and Chalcedon. Megara had two citadels, the one sacred to Demeter, the other built by Alcothous of Pelops. The latter appears Ionic; the former had a statue of Apollo, the *Tythe-bearing*. (M., D., ii. 2—8.)

On the coast of Byzantium was the temple or altar of Cora and Demeter. *Byzas* appears referrible to *ῥϑ*, *wood*, as the "Ouages'" synonym of *Druid* (Part i.), the first letter is the usual Persian or Æolic guttural. The constitution entitled *πατριος πολιτεια*, recognises a senate, *Βουλη*, which submits its decrees, *ρητρα*, to the popular assembly, *αλια*, *ἡπη*. It exhibits *Archons* and the district, *hundred*, *εκατοστης* (M. D., iii. 9—11); there were three tribes, or wards.

The *Acte*, *ἡψη*, *Wheat*, of Argolis, is associated (M., D.,

ii. 10, 2) with an "Athene," distinguished as *Οξυδερκης*, referring us apparently to the *Dragon* of Athens. There "Acrisius" is *אֶרִיס*, *the solar orb*. The Athene Optiletis (Ibid.) at Sparata seems referrible to *בְּתִיל*, *marriageable virgin*.

We have already considered most of the Attic eponyms, Cecropian, Athis, Erisichthon, Cranaus, Eupatrid, Autochthon. "Cudathenaioi" seems to refer to *הָדָד*, *bright*.

The general name for Law Courts or Assemblies at Athens, and also at Sparta (*αλια* and *αλιαια* in the latter, *ηλιαια* at Athens), is referrible to *לֶהָא*, *a tent*. For both places Delphi appears to have been the fountain-head of Justice, the fundamental laws as to capital punishments being thence derived. (Müller, "Dor.," ii. 274.)

At Athens, the Palladium, Delphinium, Prytaneum, and Phreattys were the principal places where the Ephetæ presided at the trial of causes. At Delphi, it appears, the early president of the Courts was a King, afterwards a Prytanis (Ibid., 188), and a popular assembly existed. The Spartan Kings are considered by Müller to have held office on a renewable term of *nine* years. What were the early relations between the Spartan, the Achæan, and the Attic constitutions, or what general approximation for all the Hellenic states subsisted, it is difficult to determine. Polybius (ii., 41, 5, and Pausan., v. 7, 1) asserts a democracy to have constituted the early Achæan constitution, but there was among the Achæans an order of *ιππεις*, of great influence. (Müller, "Dor.," ii. 188.) We can, perhaps, reconcile an order of knighthood with a free republic.

The coincidence of Athenian and British Judiciary consists in trial, *i.e.*, a hearing and decision by a jury, filled indifferently from the body of the people at large. At Athens, the chief Archon (Eponymus) held his court in the market-place, in front of the statues of the TWELVE ancestral heroes. (Hase, "Ancient Greeks," 286.) The *Eleven* at Athens seem to have formed the "Grand Jury," or instituted indictments in criminal and state prosecutions. They were also

inspectors of prisons, and superintended public executions. (Ibid., 28.) The "Ephetæ," judges, report *יפֵע*, to open, or otherwise to *פֵר*, to *divide*, synonymous with *מֵר*, in Medon. May we not almost suggest that *Draco*, like the Ephori at Sparta, was the officer whose original jurisdiction (Müll., D.) was to superintend markets and public ways, like our *Pen-dragon*, and derive his name accordingly?

The courts of Athens used, according to Hesychius, a formula literally expressing, "Now quickly, a fresh turn (or case), pass over," which has been wrapped up in the mysterious *Kogx-On-Pax*, in the dissertations of so many scholiasts. The Semitic text words would be *כֵּן חָשׁ עֲנָה פֶסַח*. Somewhat similar words have been selected from the Hindu for the occasion, by Colonel Winfred's Moonshee, but his report was illusory.

The "Grasshoppers," emblem of Athenian antiquity, belong to Semitic ideas, that insect (*Chagab*, *חַגַב*), by the form of its limbs, indicating the decrepitude of our old age. The Persian *Khak*, "earth," in "Cecrops," may have suggested a synonym, *טט*, *tot*, *גוי*, *goi*, *mud-born*, whence *τεττυγες*, and Tithonus, changed into a grasshopper after having reached the decrepitude of age.

Our views are thus directed to Athens, with its peculiar antiquity, excluding Doric and Achæan forms. We must take into consideration the comparatively recent history of that famous city, compared to the wrecks and relics of a dateless antiquity scattered over the mythological notices attached to the spot, and even embodied in the names of its political or civil divisions that subsisted through ages, like the dateless institutions pervading the British constitution. The greatest scholars are at variance on the point whether the Attic *εθνος φρατρια* and *τριπτυς* meant one or different divisions of the community. C. O. Müller finds no traces of the Ionic race until they appear in their Attic organization under Theseus, a personage who ("Dorians," i. 431) appears to antedate Hercules, to whom Theseus delivered over all the temples in Attica that had been dedicated to himself.

Müller says of the Ionians:—"They appear, as it were, to have fallen from heaven into Attica." (Introduction, 8.)

Without entering deeper into the discussion, it must be allowed, that the settlement of Athens falls back into a period of antiquity so remote, that a very scattered population could have been claimed by Greece, and with its want of every attraction, save one, for settling, Athens can have been but a refuge for the destitute, while Bœotia, on the one side, and Arcadia and Messenia on the other, maintained in the midst of ease and abundance the primitive Dryopes, and other pastoral clans. But after successive armed irruptions had taken place by Achæans, Ionians, and Pelasgi, the Acrocorinth and the Acropolis offered standing grounds for the fugitives of the elder mythic Hellas. Commerce and a native marine made those tenable points wealthy, and as the Pelasgic power waned, that of the Queen of the Ægean rose.

We are to expect, therefore, the early institutional names at Athens to refer to the Mechanic Arts and to Commerce, and to recognise a variety of races within the Cecropian walls. The Phylæ of Athens may have been derived from Pool, פֶּעַל, work, and Athens from אֶתֶן, to spin, as "Minerva" is from מִנֶּר, a weaver's beam.*

A heterogeneous community must have given slow and

* Its four districts, *Geleon*, *Argadas*, *Hoples*, and *Ægidæ*, have, as before noticed (c. v.), Gorgonian names. "Argadas," or "Arcades," was synonymous with Carduchian ("Nimrod," 70); *Geleon* would follow, as being "Gaul;" *Hoples*, the Gallic symbol; and *Ægidæ*, the shield. The *Ægidæ* colonized Gela and Acragas, in Sicily, a recurrence of the names of the two former tribes. (M. M., 97.) Xuthus is placed in genealogical report with Ion, and with the above four descendants of Ion. Eurip. "Ion." The name *Xuthus* must, consistently with the four names, imply *Scot*, or *Scythian*. Athens always retained its Scythian archers, or police—a striking perpetuation of the trained guard invited to, and employed by, the city at the epoch of an Ionic dynasty in the Ægean, or perhaps at the Cimric or Aramitic era of Erectheus Erca, אֶרְכָּא (Chaldee), the *Earth*, which in the "Ion" appears as the Attic house or dynasty prior to the Xuthus, whose sole lot or parcel in the commonwealth and state was his *spear* and *shield*.

progressive development to the idea of an uniform polity or homogeneous whole ; in fact, they would have been a collection of boroughs, and the fact of the Eleven communes of the old state is attested.

We now resume the case in chapter i.

The *ears of corn*, פֶּרֶדָּת, Prydn or "Briton," or, as it imports, the *partitioned*, may be referred, perhaps, to the Prytaneum, whence (Herod.) colonists were despatched with formal leave and organization. The "Prytanes" were executive officers or state-aristocracy at Corinth, Sparta, Delphi, and other places. (See preceding section.)

Apollo is associated with agriculture at Pheræ (Ibid., 295), and as "Aristæus," "Smintheus," and "Hyacinthus," and at Rhodes, as *ερευθιβιος* (299); so at Triopium, where he is joined with Ceres. His horses, Admetus' stud, near Pegasæ, show an early introduction of Persian blood in horse-raising. (See cap. iv.)

The *golden summer* is referrible to the Hyperboreans, by more traditions than those referring to any other source of the custom or emblems. The type of the whole seems to have been placed as in a depôt at Delos. The "Sybil," שֶׁבֶל, *ears of corn*, as applied to wandering or emigration, marks, by a different expression of the idea, an effort to separate Pelasgic imposition from oracular sanctions.

Demeter shared with Pallas the honour of the Gorgon's head. (Hase, "Ancient Greek," 323). Her Ægis is אֵיגִס, "Where attack." The Pythium, Delphinium, and Olympium, were not there, but in the lower town.

The tutelar *Demeter*, in imposing solemnities of Athens, may first refer us to what has been suggested on the *Cabiri*, Cora, Demeter, Hades. The temples of Pallas and the agricultural deities occupied Acropolis. The assessor of *Ceres*, Bacchus, the Hindu *Bagh*, is reported in the name "Dionysus," *i. e.*, "plenty and security," דִּיּוֹנִס. The addition, *μητηρ*, which, in some cases, "Mother of the Gods," and Cybele, Mother of the Gods, stands out as a particular

idol, seems here to be an accessory to $\Delta\eta$ or $\gamma\eta$ (γ , abundance), as giving earth the attribute of matrix, of production, or mother of all, with particular reference also to burial. At Athens burial was a rite enforced by the earliest institutions (in the Crimea, the barrows or cromlechs form a striking feature in an extensive landscape); for Athens the rite of burial is noticed by Euripides (*Supplices*); the *dead* were also called *Ἀημητριάκοι*. (Müller, D., ii. 398.) Funeral rites of the Persian and Cretan race have been noticed in the words, "Sarpedon," "Rhadamanthus." The tale of *Endymion* might be added under that head from עין דמע , *fountain of tears*. At Athens the unfortunate *Codrus* is simply reference to public *mourning*, קדר .

At Athens, material *bread*, γ , which distinguishes the *Cabiri* and *Dryopes*, that is, which explains the Cabiric formula or triad, as before suggested, is associated with the bread of life. It is to be inferred also that the Cabiric mysteries of Asine on the Peloponese, whence, as before stated, from Pausanias, the worship of the "great gods" was transferred to Andana, the metropolis of Arcadia, were the same as those high mysteries of Athens. Demeter is the *emblem*, governing both cases, as in the line of Horace,—

"Vetabo qui Cereris sacra," &c.*

Hermes, defaced by Pelasgic effrontery, was in form a corner-post in the public ways. *Hermes* and *Dryope* (parents of *Pan*) are associated in Peloponesian tradition. The word רמס , means a *worm*, and a *way*. "Arimaspian," on the Euxine, is the same, with the addition סעף , *divided*, or cross road; there in connexion with *Dragon*, דרך , *High road*, and with *Griffin*, גרף , meaning *grip*, or closed fist, a word whose application is given in another, מליד , *full hand*, and *Treasury*. Theseus had the credit of road-making in the Isthmus, and on the way of the *Theoria* to Delphi. The *Hermeion* of Lemnos has already been commented on.

* The Attic *Minah* is referrible to *Manah*, מנה , a measure or weight of 2lb., or the Persian *Man* of 14lb.

Hermanstadt on the Danube, a lofty and strong position, and "Ermine, street or way," may all have originated with Hellenic or Asian Britons.

The emblem, ermine, *i. e.* (white), weasel, is foremost in British heraldry (in Brittany also, as being the arms of the Counts of Brittany, and giving name to their Chateau d'Ermine). Weasel and way are rendered by the same word, **הלר**. It occurs in Britain in "Icincheld," and Rykenkhild, two principal main routes.

Reverting to *Dragon*, giving name to the chief of the British executive, *Pendragon*, as "Ermine" occurs in the blazonry of its heraldry, and the dignity of the Bench; we find that the ancient circum-polar star, γ , *Draconis*, was of practical application in the symbols of Pallas. This name is literally head of Hellas, **פאה ליל**, and the latter half signifies the *Night*, and infers "The *West*."

The full title, *Παλλας Αθηνη*, is, *The head of Hellas the weaver or spinner* (**אטון**, from **טון**, to spin. See Michaelis' Supplem. to Lex. Hebr., **אטר**); the synonymous word, "Minerva," being **מנר**, a *weaver's beam*. Arachne is **ארג**, to weave. *Παλλας* had its equivalent, *Ελλας Ελλαδος*. The adjunct *Παλλας*, Hellenic or Western, explains the import of the tradition that the Tyndaridæ brought Minerva *Asia* to Colchis; intimating (Pausan.) the progress of settlement of Greece from Asia, Pallas, *ονκα*, at Eubœa. **ענק**, *neck*, is identical with *Pallas Europa*, **ערק**, neck?

The Dragon appears as emblem on the sceptre of Europa, at Lebedæa, near which, on Mount Elaion, was the shrine of Ceres the *black*, the latter apparently of the same idea as "Pelagus, son of the black earth," and "Delos, star of the dark earth," *i. e.*, of the *West, Hellas*, **ליל**, the night. Near the above, in Bœotia, Pausanias gives us "Hercyna" with the *goose*. Hercyna may, like Erginus, refer us to *Erca*, *Chaldee*, earth, for **ארק**; the goose may approximate *Ken*, Cimri, to **χηνες**. Something Dracontian appears Archaic in Catastracism. Thus, Job xxvi. 13, the crooked serpent, **נחש בוך**, and **נחש עקלתון**. See Isaiah xxvii. 1. There

occurs also the fugitive serpent. In Egypt the serpent was symbol of power by the name, *Uræus*.

Recurring to the British adoption of the Dragon, describing the chief of the Executive, we may observe that the office of way-finder appears that of the chief of the tribe among the Arabs. The assimilated idea, *way*, in *cheld*, or *Ermine*, and the adoption of ermine in British robes of office, led to an ancient statute (37 Edward III., c. 10, 12), forbidding furred robes to the commonalty. "Ermeline" occurs in Sir Philip Sydney, for this dignified peltry.

MUSIC is expressly accorded to Thebes, in its Cadmus and Harmonia, and the legends of Amphion, at Athens, in Eumolpus the Thracian, who instituted the Eleusinian mysteries. Sparta was never celebrated either for poetry or music; the Ephori rather curtailed the sphere of harmony, gauging the power of the lyre by a prescribed number of strings. The flute led them to battle. The Pythagorean system of philosophy inculcated music. The ancient seat of the Muses was Parnassus, in Phocis. An allusion is made to the harp in Cyprus. Cinyras, כנר, *a harp*, priest of Venus, is killed by Apollo. (Müller, "Mythol. London," 355.) The Pæan of Apollo was a boisterous time or style. In the *Alcestes* of Euripides, Παιανδ ἐλαμψε στονοεσσα τε γηρυς ομανλος, Paian, from פצה, to break with a noise.

We may scarce claim a settlement for the Britons at Athens, if we miss the harp and bard there; but finding these *in situ*, we should have some confirmation of our hypothesis, and perhaps a proof as strong as any we can produce.

We hardly may assert, however, wanting relics of the British musical art and poetry (excepting the Welsh harper of our day, and the Celtic translations of Cimric song), what mode, metre, and order of composition, to claim as British. The Welsh *harp* and *harper* are "Telen" and "Telenoor," a title applied in Hebrew to the collection of the Psalms of David; so that the "Bard," like the great Theban poet, seems to be of the order Dithyrambic.

The Attic muse was pre-eminently dramatic ; or the public at Athens required the *mise en scène*, or *spectacle*, in their poetry ; fame and the relics of that city in many fathomed areas of marble wrecks, declare the local (Ionic or other) demand for the objective illustrations to the eye, as well as addresses to the ear, at no matter what outlay on performances of the constructive art.

Without attempting a close comparison between Hindu and Ionic spectacle or love of artistic illusions, we seem in the " Games " (Olympic, Pythian, Nemean, and Isthmian), to have proofs and indications of a more simple theatre, a grander audience, and more self-relying artists or competitors for fame and a leafy chaplet.

The following points, on a subject which has exhausted modern scholarship, are hinted, with due reference to established opinions, and with a consciousness of a want of illustration and argument. The Attic Drama, comprising *τραγωδια*, *Tragedy*, and *κωμωδια*, or *κωμηδια*, *Comedy*, is generally assigned to the date of the Persian invasion of Greece, and the former to Thespis, as its inventor. All the authorities collected in Dr. Bentley's celebrated contest, need scarcely be brought forward. The mode of introduction of Tragedy, and its name, the Ode of the Goat (this as the prize of the dramatist), may be ascribed to refinements of glossists upon an obscure case of etymology. Thespis was a dancer, a ballet-master, and composer, and Herodotus appears to have described the Ionic Tragedy fitly and according to the fact, by *τραγικοι χοροι*. Dr. Bentley is not warranted in supposing him to speak of something else than the dramatic poem of his day—the Ionic drama, *in genere*,—when he uses that phrase. Aristophanes (*Vesp.*, p. 364) describes, and brings on the stage, a dramatist, rivalling Thespis in attitudes, while he flings his feet as high as his head, and strikes out with his heels "like a fighting cock."

Now, this Thespian art was surely not the Attic Tragedy of the age of Pericles, nor was it exercised by Æschylus,

Sophocles, or Euripides. Yet there was something, too, of that style, even in the works of these great dramatists: the "Cyclops," and other "Satyrici" of Euripides, and the exceptional character, *Hercules drunk* in the *Alcestis*, betray the Thespian steps in this class of poetry. This can be explained, as trimming to the popular breeze, or allowing a popular interpolation or interlude, amid the high progress and triumph of song; just as in the Eleusinian festival we have the *γεφυρισμος*, or banter and slang at the bridge, arresting for a moment the solemn purpose and high sanctions of the mysteries.

Perhaps we may go a step further; and, finding that these scurrilities, as part of a public celebration, were post-Pelasgic, having quite enough of their unseemliness and savagery, as in the Phallic desecrations of the public sculptures, we may assign these to our Pelasgi, the same mummers who constituted the begging *Orphici*, or fortune-tellers of later times. The strange impersonation, "Satyr," in figure goat, or hairy nondescript, was received into Eastern emblems with the name, שער, *hairy*, but the middle vowel sound has only to be replaced by another to make singer, *Syr* (whence Syren), from a confusion of the ancient *choruses* that may have suggested the idea *Satyr*, when those indefatigable posture-masters and obscene songsters, the gipsies, intruded on the Attic soil, and claimed shares among the local festivities. The name "Tragedy" is sometimes ascribed to τραγη, disguise, as of Satyrs (Hase's "Ancient Greece"), though generally to τραγος,—a variation not of itself sufficient, perhaps, to bring either into question; but we may ask whether the Tragic drama did not require a very distinctive epithet, seeing that it is allowed to have been a junior branch of the drama: comedy being the elder; and may we not hesitate to accredit any Satyr-choruses, or comic-scene and action, with having introduced the Attic Tragedy? There is too slight an interval between the date of Æschylus and Thespis, for the vast growth of the drama in the hands of Æschylus, his compeers and successors in *his* line of poetry.

We might as well trace the Orphic hymns to those begging fortune-tellers, the later "Orphici," or the British Bards, their musical art and their poetry, to the Neo-Bardism of the Celts, as Tragedy to those Thespian dancers.

What then was the origin of Tragedy? Dr. Bentley disputes the fame of Epigenes the Sicyonian, as a præ-Thespian Tragedian. Herodotus (v. c. 67) says, "The Sicyonians in every respect honoured the memory of Adrastus, and particularly they celebrated the story of his life with Tragic choruses, not making Bacchus the subject, but Adrastus. But Clisthenes assigned the Choruses to Bacchus, and the rest of the festival to Melanippus." We need scarcely pause to discuss the auspices of Bacchus or Dionusus, and the coincidence of the Tragic contests with the great Dionusia at Athens; for the substitution of Bacchus, or his approximation to *Dis* or *Ceres*, as her assessor, in the Eleusinia, is one of the most palpable cases of a friendly amalgamation of the Hindu with earlier sanctions at Eleusis and Athens. The "*οὐδεν πρὸς Διονυσον*,"* or recal of the Dramatist to the Ionic subject by an Ionic populace, is no argument for an original *Διονυσος* in the Dramatic or other Athenian festival.

But again, what was the original Sicyonian or Athenian Drama? The Nemean games were in the neighbourhood of both places. Adrastus gave the origin to the Games which had a funereal character. The Lemnians are also mixed up with their history; and, by a truly gipsy characteristic, the Lemnian women had murdered all their husbands, one woman, "Hypsipile," excepted. She escaped from her guilty associates, and became nurse to the child (*πρωταναξ*) of Lycurgus and *Eurydice*. The latter name is associated with Orpheus. These circumstances at once signify early Cimric institutions (Adrastus, as referring to the Avenger of blood), and to the irruption of Pelasgic misrule into Southern Greece.

The Nemean crown was of olive (afterwards of parsley). This olive, *Zetes*, זית, connects it with Thebes and Amphion

* "Carmen" may be referred to כרם, vintage.

(brother of Zetes), the harper. Nemea was the scene of Hercules' principal labours. These facts connect the Cimric institutions, "Avenger of blood," music, and the Gal-ovyd, or Knight-errant. But we have to bring early Tragedy within the same era and class of institutions: its name embodying *τραγη*, or *τραγος* and Ode; the latter is Homeric for song in general, and claims Hebrew origin, *הוֹדָה*, to *celebrate*. The word *τραγος* signifies, not only *goat*, but the wild fig, *caprificus*, or sycamore, *תאנה*, from a root, meaning to *grieve*. Its fructification is promoted by scratching the bark. This derivation of tragedy would give strictly its character, as at the original date of its institution, some era far beyond that of Thespis, far back to Orpheus and Thamyras, and old song mated to the high-descended harp. The confusion of the two meanings of *τραγος*, as here assumed, occurs in connexion with Neda, one of the nurses of infant Jove (and of the intrusive Dionysus), near the river Neda in Messenia, where a fig-tree was called the Goat ("Nimrod," 353); the companions or synonyms of Neda were Amalthæa, Olcneia, Arine, Perenna, Melissa, and Ida, or *Nemesis*. The wild fig-tree (Erineus), by the walls of Ilion, has a connexion with the Messenian; the name "Erineus" and Urien, *the bather*, approximate.

Our argument sums up thus,—“Tragedy,” by the doubt in the former portion of the word, is reduced to *Ode* or *Song*, by Adrastus it dates back among ante-Pelasgic institutions, and there are indications of the Urien, or mourning of the mystic British creed, referring to the Grave and resurrection, the theme of Eleusis, the myth of Elysium.

The above is not the only Attic connexion of song with high and solemn celebrations: the Eleusinian institution was accredited to “Eumolpus, a Thracian,” that is, the Bard from the Cimric settlement on the Euxine. The Eumolpidæ were the only priest-clan in Athens.

Wool.—Whether the Persian “Soph” for the ideas *wool* and *sage* be original, may be a question. Theseus, previously to his expedition to Crete, placed in the Delphinium, a

Court at Athens, the olive branch, bound with wool, on the sixth day of Munychion, and purified himself from the murder of the "Pallantidæ" (Müll., "Dor.," ii. 2, 14), and since that name appears Aramitic, perhaps σοφος is referrible to ִשָּׁפ, *language* and *wisdom*, which, as above, parts the double meanings of the Persian *Soph*.

Oaks.—The oaks of Dodona, near Acheron, or γλυκυστομα, *i. e.*, ִינִי, the *pleasant*, is, in the "Iliad" (xvi. 231), and the "Odyssey" (xiv. 327; xix. 296), the chief oracular sanctuary; in the one poem, under the auspices of Jove; in the other, of Athene: Herodotus (ii. 52-8) connects it with Egyptian priestesses and the *dove*, which latter, ִינִי, may refer us to *Ionian*. Perhaps "Acheron" may be referred to ִינִי הָאָרֶץ, hearth of the earth or world, as the Delphic oracle was εστια μεσομφαλος (Müll., "Dor.," ii. 8, 9), as shown presently. (See *Oracle*.)

But, apart from etymological points, Dodona and Iolchos exhibit oracular oaks, under high sanctions, in the Homeric poems and the Argonautica. The *Asylum* at Rome (Dionys. Hal., i. 15), μεθοριον δυοιν δρυων, refers us to the Aramitic ִינִי, *oak*. The settlement of Abram at Mamre (Genesis xii. 6; xiii. 18; xviii. 1; xxiii. 17), and the grove he consecrated at Beersheba (xxi. 33), point to the affinities of a pure faith and the oak. In later passages, the "great stone" of a Jewish city was the altar or sanctuary. In mythology the earliest shrine of Delphi was built of boughs (chap. iv.). The Thesian shrine was ασιλον.

More peculiar characteristics of Druidism are associated with the oak by its *misletoe*,* the herb "mole" of the "Odyssey," copied into the "Æneid," vi., 126, 205; and see Heyne, "Excurs."

We have before noticed the "Saronids," styled *oak* by Calimachus and others, but referrible rather to *Sera* (Persian), the Cyprus or Gopher, גִּפְרִי (see last chapter), the

* See Mallet's N. A., ii., 147; Pliny, N. H., xvii., 44: though this parasitic plant is the All-heal of Celt and Teuton, that title in the Welsh applies to the Pannax.

symbol of a distinct religion, and type of race. As the mistletoe is not restricted to the oak-bough, we must rather refer its name to **תעה משל**, *twisted mysteries*, or divergent (short) proverbs, such sayings indicating the Druid style or school.

But the oak is also **אלן**, from the root, **אל**, to *interpose* (whence **אלם**, God); the LXX. once use a pariphrasis for *oak*, *δενδρου συσχιαζοντος*. (Hos. iv. 15.) The oak, by this name, **אלן**, appears to be indicated by "Avallon," the house of oaks. To this (though **אפל**, to *conceal*, might also apply) we refer "Apollo" and the "Dryopes." (See chaps. i. and iii.) The latter, as before observed, occurs at "Dryocephalæ," the first station from Athens in the Delphic Theoria. The Altis was also surrounded by an oak-grove.

The following particulars appear to connect Apollo, Delphi, and Druids. The Delphic constitution, like that of Athens, had its King, Prytanes, and Archon (the latter gave his name to the year), and a limited Senate. (Müll., "Dor.," iii., 9, 18.) Apollo presided at Athens as tutelary deity of the law-courts; before his statue the judges renewed their oaths, asserting their Zeus Hercæus and Apollo *Πατρωος*: the joint titles, perhaps, originally describing (Ibid., ii., 2, 15) the *national hearth* or sanctuary, *εργος*. Apollo gave his auspices to the camp; hence he was celebrated in the month Boedromion (Ibid.), and was styled *Polemarchus*. The Spartans, going to battle, invoked the Muses. (Ibid., iii., 12, 10.) Mars is represented as dancing among the Muses. The Cretans invoked *Love* (Ibid.); their Executive were the *κοσμοι*, a Pythagorean title, and referrible, as above, to "Jah."

§ iii. The *Mistletoe* is referrible to **משל**, *mystery*, and **תעה**, *tahn*, the latter describing the peculiarly abrupt ramification of the plant. That symbol of the Druid faith introduces us to the celebrated Eleusinia. We necessarily inherit the disappointment of past ages on the subject of unrevealed mysteries. We cannot be now of the *initiated*, or "Epoptæ," *i. e.*, lookers beneath the *eyelids*, **עפעפי**, of their truths.

Their holy officers of the initiation, *Etaobutadæ* (יטע, written record, and בעוה, a revelation *), now sleep with "Eumolpus," the choral accompaniment of harps, that wrapt the then far West in the rhapsodies of the "Thracian" (*i. e.*, *ultramontane opro-Boros*, Hyperborean, *Gipsy*), who, after closing the rites in the commercial metropolis (Athens), retired, with the sacred *Nine*, to the ancient cleft-headed mountain (that of *Parn-assus*, פרם ישש), setting out (the Pythian Theoria) from the heights of Cardyallus (the trembling חרד), and passing the pale of *separation*, לבד, Lebadæa, to enter the *door*, דל, *Daulis*, of the secret defile. Other ministers of the mysteries set out from the port פרם, (*to divide*), Prasiæ, where the first *Britons*, with their emblematic corn-ears, took ship for Delos, before the Pelasgic violence had realized to those sacred missionaries the imposed title, "Hyperborean," and where, at Prasiæ, they welcomed, after their voyage, the *land*, or put in the first crop for *wheat-harvest* (*land of wheat*, ארץ חטה, *Eric-thon*).

It is little to know that the noviciate, at the probationary admission, went through a formulary welcome, "I have drank the mixed cup." The Elysian rites are dimly shadowed in the "Elysian fields" and "Tartarus," the latter the "βορβορος και σκοτος," which made Socrates a scoffer at the rites he would not witness; the former obscured by the "Pelasgi of Dodona," the "Sibyls," or "Bahi"-retailers, the gipsy, who, for the mystic *misletoe*, gave *Mol* (wine), as a sop to *Cerberus*, the *great Cur* (*cucura*, "dog;" *boro*, "great," [*Gipsy*]) of the realm of Charon (*Charos*, the "seasons" [*Ibid.*]); and so, striking their inverted cauldrons or tripods, they exacted fees from the gulled visitors to the delightful (γλυκυστομα, *i. e.*, דוד, Dodona) scenery of the Acheron.

But the sanctions of *Hades* held on in the regions of Death, the "*flesh-destroyer*," *Sarpedon*, and "*unbroken sleep*," *Rhadamanthus*; and the thought at which the Pelasgi and Pelasgic Jove trembled—the thought was the base and

* So "Butis, in Egypt."

goal of all things—the *end* of the generations or genealogies, שֶׁת יָחַשׁ—Styx.

The Pelasgi believed and trembled over that one idea—Styx, the impassable, the *nine*-circled. But the candidates for Elysium, after watching *nine* nights on Harma (*separated*, חָרַם), the isolated peak of Parne, set out rejoicing for the island never polluted by the dead, and bearing the olive and palm, plants from another climate, recording the wanderings of civilization on its mission to the west, of which it held the door, דֵּלוֹס, Delos, in that island where the *Epop*, עֶפְעָה, or light of Eastern melody, resounded; and the *spy of the nations*, אֶרֶג (in the narrative of the Hyperborean Mission, Herod., iv.), עִיר גֹּיִם, after planting their offerings on a new soil, set out to make to their people a report of the *land of the night*, “*Hellas*,” beyond the *isles of Gentiles*, “*Ægean*,” a land which they had discovered to be a portion of the continent, a “*neck*,” Europe, עֶרֶף: that blessed isle, “star of the black earth,” or *night*, לַיִל, the new-found Hellas.

This is no occasion to enter more deeply into a discussion, where the subject is so little supported on authority, three treatises only having come down from classical times on the Eleusinian mysteries. Ancient disputes ran high, where all was mystery. The eclectics of Alexandria magnified the sanctions of Eleusis as a rival to Christianity. Euhemerus made the revelations of Eleusis an historical explanation of the heathen deities. A third class considered the mysteries as allegories. Socrates was opposed to them. Are we to imagine that any neighbour “*vulgarit arcana*,” and whispered what met his review, and found censure? In the “*Phædon*” of Plato, Socrates, on being applied to, confesses his inability to dictate how we ought to pray, and considered that a teacher from heaven was wanted to prescribe prayer. He may have left this all-important subject where the “initiated” took it up. We might defer to the Locke of Athens on any matter made appreciable to his sense and understanding, but may hesitate to receive the opinion of the uninitiated on mysteries.

Among the subjects omitted in the "Iliad" is Eleusis and its rites. But the *Styx* of the "Iliad" is a proof that sanctions far beyond the imputed godhead of *Zeus* had been diffused in Hellas, and the mysterious basis of awe, as entertained by the Olympian Synod, was not the power of the Titans. Perhaps "Eleusis" was hushed while the Pelasgi revelled in the Acropolis, and defaced the *Hermes*.

The Orphic hymns appear to draw largely from the Vedas; they do justice to Bacchus, Bagh. Their name, Orphic, seems to mean European, ערפא: as the *Ææ* of Hesiod imply Asian poems, which are further described as *Epopæa*, עפפא, of the morning, or East—a name comprising that Hesiodic work, and the cyclic poems generally. (Müll., "Myth.," 28.) The "Orphici," in later epochs, were wandering fortune-tellers and ballad-singers, which warrants our classing the Orphic hymns as *Ionic* or *Hindu*. We need not hint who the degenerate Orphici were.

An Egyptian origin has sometimes been imputed to the Eleusinian mysteries, and to every archaic institution: nothing of that import was divulged to Herodotus in Egypt.

The following are noticeable circumstances attendant on the mysteries. Eleusinian subjects in sculpture give Ceres on a chariot drawn by serpents, attended by *Proserpine* or *Persephone*. Of these names, the one renders the other: *Oproserpent* (Pelasgic or Gipsy), *on a serpent*; *Persephone*, פר, *dividing*, and זפן, *serpent*. That emblem, serpent, as *genius loci*, is Tuscan, as before noticed, and perhaps the only Tuscan or Persian accessory.

The chief priest, *Hierophant*, or ιεροκηρυξ, and Dadouchos (torch-bearer), held office for life, and wore crowns: the third official was ο επι βωμα. Müller finds no priest-class in Greece. ("Myth.," 139.) The "Eumolpidæ" were the exception; the Eteobutadæ, Ceryces, Hipponici, and Lycomidæ, were four classes or orders of priests at Athens. (Hase, "Ancient Greeks," 325.) The *Ierokerux*, who performs an important office in the Eleusinian rites, is of an order, κηρυκες, who address kings as "my beloved sons." (Müll.,

“Dor.,” ii., 28. The Latin rendering of Demeter, *Ceres*, may be שרש, a *machine*, a *plough*. Euripides calls the mysteries, *εινودια*. The novices or initiated at the lesser mysteries were styled *Mystæ*.

Bacchus, the *παρεδρος*, or assessor, appears on the sixth day, which takes his name; then the celebration removes from Athens to Eleusis. (Hase, 333.) The *Evoe!* and *Zagæus* may be אור, an exclamation, *oh!* and זע, agitated; גרה, excited. Bagh, or Bacchus, would express, in Persian, *Iagh* or *Wagh*. The *Dadouchos*, or torch-bearer, officiated equally at the other Dionysiac festivals, of which there were three. The rural Dionysia took place in December, when the wine on the lees was thick “Ambrosia.” (Hase, 340.) Our Christmas is Mol-Divas, *wine-day*, in Gipsy. Bacchus was the son of *Αυρα*, אור, the light. “Semele,” another mother of Bacchus, is *idol*, סמל, referring to the decline of Bacchic rites.

In closing the subject, we may notice that the woollen fillets for the head, or wrapped around boughs in supplicatory rites, in Greece and in ancient Britain, refer us to the fact, that the Persian gives us *sof* for *wool* and for *wisdom*, σοφος, a word akin to the Semitic שף, *lips* and *wisdom*.

The ancient Pallas was Buteis, בעות, a questioning, *i. e.*, oracle. So “Butis in Egypt,” 323.

There are no decided proofs of Persian participation in these celebrations.

The Minyæ do not appear in Attic institutions; traditions give Minos as a rival power. The island Minoa is off the Attic coast; the story of Ciris (Virgil) has its scene there. “Ciris” is the Laconian name for Bacchus: חרס, the solar orb.

Though we want positive features of the Eleusinian celebrations, yet a strong negation of idolatry pervades them. The *deities*, De-meter (די, sufficiency) and Dionysius (די ונס, plenty and security), are simply expressive of thankfulness from the worshipper. But the circumstances of the Eleusinian Demeter stand apart from her usual attributes: the

Panathenaic contests of Citharistæ and Rhapsodists were *Δημητερος ακτη*. (Müll., "Myth.," 135.) Her pupils are Celeus,* Triptolemus, Dioclus, and Eumolpus, Triptolemus being represented, as Persephone, by a serpent: Aristæus, ארץ, earth; Actæon, חטה, *wheat*; and Triopus of the Dotic plain, דת (Aramitic for שד), grass, are absent. The Pelasgic γεφυρισμος, or jokes, εκοτηρια, at the bridge, can be easily separated from the Eleusinian and Attic procession. Burials, being "*Δημητριακοι*," associate her and Eleusis with Elysium.

The name Eleusis reports אֱלִי יֵשׁ, the ancient God, or theism. The Aramitic name for Deity, שד, with the convertible ס for ש, becomes the "Secret one," the *mystery*; the latter is *Saturn*, סתר, with the M prefixed. The Orphic hymn to Saturn (110, Eschenbach edition) is rendered as follows (Parkhurst, "Lex.") :—"Illustrious or cherishing father, both of the immortal gods and of men; various of counsel; spotless, powerful, mighty Titan, who consumest all things, and again thyself reparaest them; who holdest the ineffable bands throughout the world: Cronus, thou universal parent of created being; Cronus, various in design, offspring of the earth and of the starry heaven; birth, growth, consumption; husband of Rhea, dread Prometheus, who dwellest in all parts of the world, author of generation, tortuous in counsel, most excellent, hearing our suppliant voice, send of our life a happy, blameless end."

In that of Bacchus we have recurring the epithets—*πρωτογενος πολυνυμος, ευβουλες, ευπολυβουλε, ωμαδιος* (carrying on shoulder), *αρρητος κρυφιος, Θεων πατερ ηδε και υιε, αμβροτε δαιμον, Βακχειος αναξ, ιερων θαλος, ιερων ανθος, αγνος, ακος* (medicine) *παυσιπονος θνητοισι, χαρμα βροτοις φιλαλυπον, επαφιος* (soother?) *ουρεσιφοιτα ερωσ, κρυφιον Διος ερνος* (mysterious plant of Jove), *παις, υιος, κορος* and *κουρος*. Among the Orphic fragments occurs, *Κραινε μεν ουν Ζευς παντα πατηρ Βακχος δ επικραινε*.

These exhibit the spirit of the Vedas Hellenized, and coming (as Orphica) from the Cimric retreats at or beyond

* Perhaps לה, marriageable virgin.

the Hæmus, they show the kindred spirit of the bards, who preserved and delivered them in their traditions to subsequent translations of authors akin to the Homeric. But the Hindu assessor of Demeter has drawn us away from the principal mysteries. The figure of Bacchus is inscribed on the helmet of Athene. (Stuart's "Athens," p. 123.)

"Athene," the city of *Athens*, and Zeus, are inseparably united; and when Homer ("Iliad," ix., 503) says that prayer, *λιται*, are *κουροι Διος*, while Fate stands by, he spoke from the creed of the Druid: we cannot tell what original to ascribe to particular passages in that wonderful poem.

It is difficult to determine what order of idolatry was of the oldest in Hellas; whether the faith of the Vedas (see chap. ii.) became there obscured by early glosses, or whether hero-worship (Herod., ii. 44; i. 161; and vi. 69), from a blameless tribute to virtue, became, like our "Prince Arthur," a monstrous lie, and progressively a gross superstition; and so, the spirit of man once cast down, the Baalim and the Pelasgic mockeries and obscenities made clear way over it, through classic cycles and all eras of empire in the "old world."

Perhaps the sepulchre preceded the shrine of heathenism. "Sarpedon" (flesh-consuming), related to Rhadamanthus (deep sleep), Alcmena, and Tityus, group together in mythology. Tiresias sits beside them, and Manto, his daughter, marries Rhacius or Lacijs (the duplicate letters infer a Persian name in the case), and journeys by Crete to Asia, there founding an oracle or temple. Here are particulars suggesting the transition from one of the above modes of reverence to another. Idolatry borrows its *nectar* from the Aramitic *קטר*, incense; its *ichor* from *יקר*, splendour: thus provided, a poetical theogonist (Herodotus ascribes the Greek theogony to Homer) spread the table of Olympus, and thence tumbled his deities down among the chances of a mortal battle-field. The "Hades" (Dr. Lee on Job, xviii. 14) is a Greek assumption; the grave and nothing else,

occurs as the receptacle of the dead, and as the limbo of their future, in Hebrew ideas.

Bacchus' descent to hell—"Te vidit insons Cerberus" (Horat.)—is exceptional: whether an idea originally in the Vedas, or borrowed, need scarcely raise a doubt; funerals were *Δημητριάκοι*.

What Eleusis denies us on this point, Athens will reveal, in one of her institutions belonging to simple occurrences and to the innocent objects of a celebration: that of the Brauron girls and of the youths of the Aglauros, connected as they, or one of them, are with "Arcturus," that feature of the scene which gives us the "Grave of Arthur, mystery of the world." This is the famous Brauron discipline of the young females of Attica, under the auspices of Artemis or Diana.

The names and attributes of Diana are not only too numerous, but too contradictory to define person, figure, attributes, or even sex. "Dictynnis" was referred to Cretan pharmacy. "Artemis" may be located there also, at *Retimo*, רֵטִים, *broom* (as before noticed). "Adraste," which as frequently has the masculine termination, has been traced to *revenge*, דָּרַשׁ. Hecate means an *offering*, חֲטָה. *Luna* may be the "Pelasgic" *leni*, "river," for she is a water-nymph occasionally. She is part or the whole of Dianus-Diana, *i. e.*, *Janus* (Niebuhr, Rome); and here the "figure-head" found on a terminal block near Keston, Kent, shows that Janus' better half was feminine; what she was in the beautiful fable of Endymion we need not pause to inquire,—it has been partly explained. She is never "old" *Isis*, יֵשׁ, nor confounded with the "great mother," or with the Genius of the soil, or emblem of a nationality, but being put in office as *obstetrix*, confusion inseparable from Pelasgic mythology brings her in that capacity officiating at her own birth. In Arcadia we shall begin to get upon the track, but, as *Arethusa*, we must seek her a little out of bounds. Pisa and Elis, the ancient *Arina* (the Persian name of Xanthus), present the *nine* rivers, one

of them named the *ninth Thesoa*, תשע. In Arcadia her nymphs are *bears*, αρκτοι; *she*, καλλιστη, a name the reader will now transfer to her αρκτοι, γρη, *bather*. At Athens the Brauron institution was referrible to bathing, and callisthenics for maidens, as αγλαυρος for youths, under appropriate circumstances and superintendence. *Brauron*, the *vale of the naked*, בר ערם. Aglauros is only varied by Agl, אהל, *field*. Brauron was in the neighbourhood of Munichium, מענא, *necklace*. "Ilithuia," a name of Diana, is *Maiden's eye*, Hilth-eye, ילדה עי. Was Ilithuia a *star*? Was it that bright star in Orion (the same ערם) called Aldebaron (with the Persian B, i. e., W), ילדה ערה, the *unrobed*? Was the *maiden's eye* another star, that near the polar circle, the *Hellice*, that never sets in the stormy horizon, חלה, *halcyon*. Shall we track this καλλιστη Αρτεμις to *Retim*, the graceful *broom garland* of Crete, where is *Britomart*, the *queen of beauty*, or *Peri-queen*, פאר מרא? We find the *Aglauros* also at Sparta. We trace καλλιστη in the Trojan tale, the fable of Peleus' marriage and the apple of discord, from the Hesper-ides, עץ פרי, *Hez-peri*, fruit-branch. Sculpture at last, inspired with the subject, made the stone capable of beauty. Laconia (Pausan.) realized the group of Graces, not as in after-time, but veiled. They were the *Caryatides*, a group very lightly draped, as Müller ("Dor.," iv. 6, 8 n.) collects on evidence, by their name, *like-naked*, כ ערה, and "Caryatides," or "Persidæ," continue to serve the masters of the constructive art; but discarded from the light task of our "Graces" (supporting of old a basket of flowers), they are ranged as piers under the heavy architrave and roof, and massive folds of drapery give the necessary solidity in their new position. Such may have been a Persian institution, a subject, too, of Persian sculpture, and *Tema*, "desire," may have been the reflected idea of the group.*

The *Bathers*, γρη, gives "Arcturus," the star-witness of the celebrations. The earliest account of the constellations is,

* Until the contrary be proved, our Coventry mysteries, in the case of Godiva, may have repeated a very far-fetched tradition.

perhaps, that in Job, c. ix. :—"He made Arcturus, Orion, the Pleiades, and the chambers of the South." It occurs in a passage which the late Professor Lee considers as describing a storm at sea. But waiving that view of the scene, we will consider his researches and report of the catastracism.

"Arcturus," עש, seems distinctly referrible to *Ais*, or Nath, the "Great and Little Bear" of the Arabs. The next, כסל, is referred to "*Nimrod*," the *mighty hunter*, an idea adopted by the classics in Orion. It was the name of the month November, after the captivity, in the Jewish Calendar. It is coupled with *stars* in Isaiah xiii. 10. The radical idea given is *strength, confidence, and cold*. Homer gives us μέγας σθενος Ωριανός. The other myths agree in joining the gigantesque in "Orion."

As Hellenic catastracism has borrowed its *Bear* from the Aramitic races, perhaps we must consign Nimrod to Orion, but "Nimrod" reports נמר, the *leopard*, of spotted or starred hide. The mighty, גבר, Nimrod, is distinct from the Giants, רפאים, of Aramitic tradition; and *Chisleim*, in Isaiah, as above, seems an epithet to stars; it may mean anything *strong, hard, and cold*,—a *gem*. The connexion of Nimrod and Orion is made out, perhaps, by the mythical particulars, but the former has to be identified with a constellation from the Greek; there is no reciprocal elucidation.

The Pleiades, כומה, give the idea, a *hump*, which Dr. Lee considers to report the outline or figure of the group. The "chambers of the South" are supposed to give the quarter of the heavens whence storms blow up.

There is little distinctness in all this. The ideas of Job revolt at all creature-worship, including that of moon and stars. "Arcturus," רחץ, the Bathers, has distinct reference to the accompaniments of the Arthurian belief in a future state, and its archaic celebration in Syrian anniversaries.

But lest we should appear to lay too much stress on this accidental adjunct of the Arthuriad or Adoniad, in evidence

at Athens by the Brauron ceremonial, we will take up another title from the same neighbourhood, "Inachus," and read it jointly with its ancient topographical term, *Apia*. What was this Inachus of Apian ground?

Apis, according to Herodotus (ii.), was the same as Epaphus, the father of Danaus and Ægyptus; perhaps these two latter names describe an era, since we have seen Danaus constantly referred to something of India. Of Inachus we can say no more, except that, as to locality, the name seems to attach to Attica and its ancient dependencies or neighbours. Now Phaeton is somehow always collateral to Epaphus; and Io, Epaphus, and Inachus are connected in the genealogy.

Now, *Io* has here been constantly referred to "*Jah*," the Supreme Being, by that title denoting beauty, *יָה*; to this is cognate *Ipho*, *יִפֹּה*. Again, the death of Phaeton and the mourning for his loss (see Part iii.), has Arthurian particulars. By these items here loosely thrown together, "*Apia*," or Athens, with its Eleusinian mystery, is described ("*Codrus*," *קֹדֶר*, mourning, is a name of the same locality and era); by others, all is again deprived of its unity. The Cow *Io*, the Egyptian *Apis*, the Jupiter *Taurus*, look to all systems or families of idolatry. Yet *Io* and *Selene*, or the moon (as at Antioch—Müller, "*Antioch*"), and the Egyptian calf, may perhaps refer to one source, calf, in Aramitic, to *גַּל*, *revolving*, and the celestial luminaries accordingly may have been intended. The horned or rayed *Bacchus* are identical. The relation of *Io* to *Argus*, whose eyes are consigned to the peacock, may simply denote the Ionic acceptance of the ancient *Jah*, existing *in situ* on their advent to Hellas. *Argus* would be "*Rag*," Hindu, *poem*.

There are many confirmatory proofs as to "*Io*;" *she* had the epithet *καλλιθυσσα*, as priestess of *Hera* at *Argos*. (Müller, "*Myth.*," 202.) "*Cycnus*," *חֲכָם*, the *wise*, was also related to *Phaeton*. (Ibid., 205.) The "*Iamidæ*" of *Olympia* (Ibid., 188) belong to the above genealogy, without the *cow* (*Io*). The idea of beauty (*Jah*), in *Venus* the

celestial, occurs in the fragments of Euripides and Apollo. The beautiful is appropriately at home at Delphi, where JAH 𐤅𐤁 was found inscribed. The name Adonis (Michaelis, "Hebrew Months"), in the Aramitic calendar, is variously referred to "Lord," אֲדוֹנִי, and *Pleasant*, עֲדָן.

"Sicyon appears to have derived the worship of these two deities (Aphrodite and Dionysus) from Corinth, the coins of which city generally have a dove, and frequently also a head of Aphrodite, of ancient workmanship, and the native poetess Praxilla (452 B.C.), addressed Aphrodite as the mother of Dionysus, and sang of the joys and woes of the Phœnician Adonis. . . . The Dorians (he adds) obtained from the isle Cythera, Aphrodite and the God Adonis, under the name Ciris." (Müller, "Dor.," ii., 10, 7.)

We must reserve to Part iii. other reference to a primæval worship and the Arthurian mystery on the Ægean. The word *ψυχή* occurs in Euripides for a spirit; the *ψοχοπομπεία* and the *Λυδων πομπή* are Arthurian. "Hyperion" appears the bright light, יַפֶּע אֹר. The Kings of Eleusis, the rites of Hyacinthus, are among particulars of the same Druid caste. Thus Eleusis becomes really *Cabir*, כַּבִּיר old; and really, Cabiric mysteries were Eleusinian.

Oracles.—These stand apart from divination, whether by observation of the flight of birds, by lightning, sacrifices, or the drawing of lots—the four accredited means of scrutinizing futurity. (Müller, "Dor.," ii. 8, 8.) The "uttering of words," מַלִּי (Job xxvi. 4), was a prerogative of the Wise, חֲכָם (see "Cycnus," beginning of this chapter), the approved teachers or patriarchs of old. "The breath of man is a luminary of the Lord" (Prov. xx. 27), אֹר יְהוָה נִשְׁפָּת אָדָם; this expressed the high sanctions of human wisdom. The same is intended in *Themis* and *Θεμιστες*, or enunciations from Delphi. This wisdom held apart from divination. The tripod or cauldron of Dodona, or elsewhere, and the Tartar-like witchery of the scene, are imputable to the race of "Bahi" (Gipsy divination, chap. iii.), or Bacis, and the troop "Bacidæ," or Sybils (Ibid.), the stigma, *νυμφοπληκτοι*,

attached to all who were concerned in the Delphi scene. We know from the specimens in history that the answers were equivocations to save the reputation of the temple, and not answers to direct the lack-counsel devotees. The famous enunciation that should direct the expedition of the returning Heraclidæ was to follow a *three-eyed* guide. Or otherwise this is a riddle *ex-post facto* solved by "Ætolian" (אֵתוֹלִי, Aramitic for the Hebrew אֵי שָׁלֹשׁ, *three eyes*), the race of Oxilus, the actual guide for the occasion. The Sphynx (chap. iv.), that speaking serpent of riddlecraft (Genesis—"The serpent the subtlest beast") was the unsuccessful rival of the Pytho for the rich gifts that even in the "Iliad" made that name pass for a place of great treasure.

But an elder and better order of teachers had presided at Telphussæ and "Telmessæ," תֵּלְמֶסַס, that shrine or scene of ancient sacred poems preserved by the wise men, the prototypes of Pythagoras, and (without his Egeria) of Numa. Heraclitus of Ephesus says:—"The god whose oracle is at Delphi neither utters nor counsels anything, but gives signs." When the awful name, יָהּ, Jah, was inscribed at Delphi, ΉΙ, those signs were unmistakeable, and as distinct from the hints to or from the Pythia as the songs of the latter trampers, "Orphici," from the ancient Orphic hymns. The character of a house does not at once go down when it has subsisted on a firm foundation for a length of time; nor where the spirit of man was mocked by his religion, and a source of might and infallibility was promised somewhere. Everything in opinion being unfixed, it was something to have a spot of earth sacred even to the memory of truth.

The prophetic dream, when associated with a dreamer's cell, as in the case of Trophonius, was a novelty, not of the ancient "Hellas," and very decidedly Celtic, backed by a name appropriate to the deception, the hero of the local fable of treasure-lifting.

The Dodonean Zeus ("Iliad"), Athene ("Odyssey"), are variations of the Druid oracle, which is exhibited more simply as the OAK, in the case of Iolchos, which, even

when fashioned to the mast of the Argo, did not cease to be oracular. In the other case, Dodonean Athene, or Athenian Dodona, appear convertible; there were other Dodonas.

The Marine.—It may be noticed (Hase, "Anc. Greeks," 261) that the whole prize-money was allowed to the captors in the Attic administration. The Liturgies at Athens approximate to our obsolete imposition of "Ship-money," a custom lost in the distance of British traditional institutions. The effective ship-building of the Britons, in the wars of Cæsar and of Constantius, have been frequently alluded to.

The institution of ATONEMENT FOR BLOOD-guiltiness.—Cephalus was purified of murder at Athens. (Müller, "Dorians," 251.) That mythological name is referrible to *Cepha*, כפה, to *appease*; also, a *bough*. The olive-bough, bound with wool, an ancient symbol of purification. So "Theseus purified himself from the murder of the Pallantidæ" (Ibid., 263): the persons being simply gratuitous expressions, the fact remains, that purification of murder was so performed at Athens. "Adraste," referrible to דרש, *revenge*, and applied to Artemis and Apollo, has been frequently alluded to here. The word, *Gal*, גל, expressing blood-guilt, and illustrated in the traditions of "Craugalidæ" at Delphi and Crete, was in "Phygalidæ" connected with *Orestes*, in the tradition from Pausanias, giving the institution and the name, in every variety, independent of Doric topography or establishments.

The LAUREL, Daphne, gave the subject to the feast *Daphnephoria* at Athens, celebrated every six months. *Daphne* was the name given to the site of the temple of Apollo, on the Orontes, in Syria. The word *Daphne*, though not the Semitic appellative for the bay or laurel, expresses its symbolical associations. צפן is *secret*, also the *north*.

As to the ideal meaning of the word *Orestes*, so implicated, as appears, with גל, blood-guilty, as in the above instance, conjecture can scarcely be hazarded. Another

word, with one additional letter, *d*, *Adraste*, already noticed, applies to the same idea. It is a name of Apollo and of Diana, the avengers (Müller, "Dor."); of Adrastus, *ὁ πρῶτος Σικυῶν ἐβασίλευσε* ("Iliad," ii. 573), and who led the Epigoni in the campaign of vengeance against Thebes: it is the name of the twice blood-guilty guest of Cræsus (Herod., lib. i.): it is given by Tacitus as the battle-cry of our Bonduca, and is referrible to *שָׂרָה*, *revenge*.

As soon as we step outside Athens, to proceed northward, we are met by the "Dorians," not occupying their own ground, though they held the *Tripolis* or *Tetrapolis* in a strong position—a mountain-bordered tract, a wedge pointing eastward—and are recognised there, perhaps, by the record (in Genesis x.), which gives *Kitanim*, the *Kitinium*, key of their position, and of Western Greece: *Bœum*, *בעה*, *swelling* (into hills), and *Erynum*, *רען*, *green*, completed the *Tripolis*. We meet the Dorians in all beyond Athens, even up to Macedonia. But their epoch seems undoubtedly of comparatively recent date. If institutions decidedly and peculiarly Doric occur, similar to the Cimric, it will present a case of great difficulty, and awaken a grave doubt as to a Cimric original for the institutions here under review.

All authorities consent to give the *Dryopes* a place at Delphi; all agree in their dateless antiquity, their identity with the *Dryopes* of Asine, the original place of the "great gods," and their Cabiric formula, "Demeter Chthonia," &c. The authorities also place beside, or in the same community, "Craugalidæ," which has been also traced into Peloponese, to a site associated with monuments and traditions of the highest antiquity, and with an institution of hostages of a peculiar character, the title "Craugalidæ," and its cognate "Phygalidæ," not being claimed as Doric. These facts stand on higher ground of antiquity than any Doric pretensions, Delphi and its extraordinary sanctions, with its "golden summer." "Cephalus," appears the title of many myths that do not appear equal in antiquity (see chap. v.): perhaps it may claim affinity with Daphne and Apollo, by

the principal idea or feature, the bough. Cephas, in Arcadia, connected with the Gorgon, and "Cephas" for Cush or Assyrian ("Nimrod"), are suggestive of the antiquity of the name or mystery: Aurora, or the East, in the Attic myth, looks in the same direction as the last reference: "Procris," in the same, Pro-cris, refers us to Crissa (Phocis) and Crete. "Apia," for Attica ("Iliad," i. 270), Apis, the Egyptian idol, and Epaphus and Io, are affinities (Herod. ii.), apparently comprised in עֶפֶי and קִיא, words applied to the Deity.

Capital punishment originally was an ordinance from Delphi (Hase, "Ancient Greeks," 237); there the governing body were the *οσίοι*, a name reporting *ὄσκη*, which also means the *stork*. *Πελαργος*, and Pelargi, and Orestes, are allied in a mythical event (last chapter). Capital punishments at Athens originally took place at night.

Our "Garter King-at-Arms," or the heraldry of arms, may find some light from the fact (Justin., iii. 6, 5), delivered or observed and reported by a very remarkable authority, as may appear further in this inquiry. He says, the Laconians or Dorians in the Messenian war inscribed their names or mark on their bodies, that their friends might recognise their corpses, should they fall. This appears to have been the object of the tattooing common to the ancient Britons, the Arabs, as well as several nations of India. The blazonry on the living flesh may have been that of our national heraldry, which, like the brands on merchandise, was based upon *quarterings*, or of distinguishing the *field* or object by compartments, indicated by a few lines, with or without a device in any of the compartments: like the branded bale or cask, the tattooed warrior is thus referred to his battle-colours from the necessity of the case.

Whether *crest*, or distinguishing device, belonged to the Cimric nationality, or whether each hundred, tything, or family emblazoned its arms, cannot be now ascertained. At the era of the Messenian wars, it appears, the arms of Sparta were a snake, a fox for the Messenians, a frog for the

Argives. Athens rejoiced, at the epoch of classic history, in its grasshopper.

The Belt of Mars was sculptured on the Altis of the Olympic games, in connexion with the contests of the Amazons. It gives the name Telamon, as an accessory, a friend, to Hercules. The blue belt, gift of Æneus to Bellerophon ("Iliad," vi. 219), was brought forward in chap. i. This might lead us to infer that the Bellerophon (he has relations to *Prætus*) was a Briton, and his story inwoven by a Persian, or with Persian circumstances. Perhaps, the bulk of Ajax Telamon is an idea from a sculptured group of archaic type, where the chief has always eminence of stature. The supervening Celt in Attic chivalry, the οἶος Ἀπῆος of the Homeric period, gave to "Theseus" many of the circumstances attached to that tradition, and obscured much of the earlier Hellas and Pallas there.

CHAPTER VIII.

§ i. Hellenic Institutions, their Bases and Accessories, or Variations, referred to Various Races successively introduced into Hellas.—

§ ii. Recording Names in the various Languages, referring to Events, or simply Topographical, and otherwise Descriptive, as Substitutions in the Want of Annals, and as Interpretations of associated Myths.

INTRODUCTION.—THE preceding inquiry into the course of events, institutions, and circumstances of the “Cimric race,” at the East of Europe, where no historical traces are extant or recognised, has proceeded through mythical fragments, blending symbols, traditions, and single words, phrases, or titles—a state of confusion inherent in arguments from remote traditions. Historians and philologists, however they may predetermine to reject the one or the other, are insensibly drawn into analogies of that varied character: in the case of these Suggestions, the reader is at liberty to dismiss the bare etymological proofs, and decide the point upon the other traditional matter. In the present chapter (which will enable him to separate the etymological parts of the preceding argument) the two orders of proofs, *i. e.*, the institutional, whether by symbols or traditional narrative, are arranged in one section, the etymological proofs or subjects in another.

Such a recapitulation, bringing the several races of “*Hellenes*” forward under their institutional peculiarities, and again under titles and verbal allusions, applied to them respectively by the others, or found in classical topography, genealogies, and authentic passages of the Homeric, Pindaric,

and Hesiodic poems, and the like, may present occasionally cases of a dilemma, from which we have to escape by surrendering one or the other proof, unless we can make the two coincide, and give the other mutual support. A mythical tradition, however subtly elaborated, mocks us in the result. Müller ("Orchomenos," Introd.) declares that we are not to understand a myth literally, and that we can make nothing out of it until we have settled how it ought to be made out, and what was to result: he thus requires a species of intuition for the task. In that of Cynus ("Mythol.," 204), he considers Apollo identified with *Swan*. For such a conclusion he has to neglect the fact that Cynus was kin to Phaeton, who, to realize the former result, should, perhaps, become a—smaller aquatic fowl, or the same! But the third particular raises Cynus to an archaic relation with Apollo through Phaeton, or, if we drop Apollo, then with Phaeton and Io, or with all three, substituting for Apollo his title in the Homeric hymn, "Io-Pæan." To explain this, we have to apply to the etymological section, where *Io* is *Jah*, יאה, and Pæan and Phaeton, יפע, of the same idea, *Beauty*: which idea is inscribed at Delphi, ΨΙ, and represented in the appropriate sculpture. Such an association requires that *Cynus* should be referred to *Chakem*, חכמ, the *wise men*, who, in the myth of Cynus, represented as always grey or white-headed *from his youth*, confirms the etymology: the long-lived bird being an appropriate symbol for sages.

By our course of suggestion we have divided mythology into six orders: this is obviously a process of sifting or eliminating the simple from the complex, if we have fixed for each chapter national characteristics, and can find in a myth portions corresponding to each, with confirmation from the distinctive etymology of various races.

Classic antiquity has been accused (Pausanias) of indifference to a past of Cyclopean remains, Orchomenian wonders, and other material evidences in point, for cycles preceding the Olympiads. Plato's priest of Sais, in ridiculing the classic self-imputed archæology, shows us a pedant

merely left to the proof of his deeper lore, with which we have not been favoured. The "endless genealogies" of Athenian scholars at the commencement of our era has had St. Paul's comment; while at the same date, the schools of Alexandria were burnishing that old superficial congeries, to the mystification of all that came to their hand, and has been thence transmitted to posterity. Modern scholarship, from the days of Casaubon and Scaliger, has parted into two classes—that of dealers with phrases, and another of practical archæologists: in the interval, classical mythology having been comparatively unquestioned (except in the case of some bold theory like that of Dupuis, or of theorists on the Eleusinian mysteries), until C. O. Müller surprised his contemporaries by applying the lever of his vast classical erudition to the purpose of a divining-rod, applied still superficially, instead of to the upheaving the accumulated rubbish of the Homeric and subsequent theogonists and fablers.

Something of a different character has accordingly been here suggested to the learned: to turn over, instead of merely sounding, the density of the heap; to examine the particulars, instead of the conglomerate; to leave off the vanity of polishing a lie, and apply their resources to making human traditions respond to something in man, and, if it may be, to reveal traces of something older than heathen sentiments about a truth, more striking, and apparently in panoply of proof, beyond the Pallas born of Jove, but so dwindled, so disguised, so mocked and debased thereafter, at an epoch which, with school-boy deference, we accept as the primæval of Europe! Asia, with her sacred records, and the wrecks of Nineveh; the land of the Nile, with pyramid, obelisk, and temple, demand something better from the shores beyond the "Sea of Pharaoh" (see Part iii.) and among the "Isles of the Gentiles:" even Magog asks whether the Tartar howl and ecstasy gave the voice of old that called out Hellas from Chaos.

The preceding chapters, therefore, have dealt or suggested the dealing thoroughly with records that stultify themselves,

as the expressions for human institutions, and the genius and human worth that ushered them to the threshold of that fame, since accorded to them. This was not a voluntary task, but imposed from the necessity of finding a base for the Cimric migrations thence westward; for as well might we have ignored all races and languages beyond the Indus, while we acknowledge the Hindu-European tongue in the dialects of the European continent and some part of its islands, as maintain the Cimric title at the extreme west of the continent, with its obvious peculiarities and apparent connexions, and find it no resting-place a step eastward.

§ i. The profound and accomplished Müller, absorbed in the conviction of Doric perfections, and accrediting that race with the Apollo, assigns the priorities accordingly. The Sun-God (he says) is of later introduction than his Doric deity. Looking to the fact, that inscribed at Delphi is the idea of deity itself, our author cannot be opposed; but, as his conclusions fall short of the truth, we must set him right with himself.

Müller finds the herds of the Sun at Ephyra, near Dodona, and the Ambracian Gulf; he views that idea as entertained simply as a Doric contrast to the gloomy superstition of the Dodonian Acheron. But *Dodona* has a topographical synonym, *γλυκυστομα*, which reports "Duddon," or "Dodona," *גִּלְגַּל*, *lovely*, in the Aramitic, and *Cush* in the Persian,—the latter referring to the name of the neighbouring district, *Cassope*. If from the western port of Cimric and Persian migration (looking to Tuscan and Tarentine settlements of the then far West), we cross to the Ægean, having in the intermediate space "Athamanes" (Persian), Dryopes and Dolopians, a northern Dodona on the Europus, thence crossing the Pindus, we reach the Pegasean Bay, and Iolcos, with Pheræ, and the Dotic plain near Lake Bebæis, and with its traditional stud of Apollo, Esculapius, oak-groves, and the rest. Here "Pegasus" or Pedasus, as above, is Persian, the idea *horse*. Dotic is Aramitic (Chaldee), *grass* or *meadow*, "Iolchos," a *leech*,

עלק, and oak-grove, is oracular. But we have the *healing art* of Apollo added to the category of sun-god, and some Cimric institutions associated with "Apollo." "*Phthiotis*" occupies the coast between the Pegasæan and Malian bays. *Pythium* occupies the lateral Camburnian range, stretching from the western range, "Pindus," and terminating at Olympus.*

The southern lateral wall from Pindus to Æta, described as the "Achæan or Phthian mountains," betray the inroad or admission of another Aramitic race. The three were, in oriental phrase, "Kadmeans," or Kadmoneans; and this triple league was probably represented in the narrative of Herodotus, as that of the Cadmeans driving out the "Make-tai" (soldier-caste) from Hellas, north of Thermopylæ.

Cycnus, or the sages, חכם, are found in hostile relations to another Aramitic (Apollo's) dynasty, in the Hesiodic "Shield of Hercules," and the "Kirkopes," קרק, *i. e.*, *bald-heads*, are ridiculed by the Heracleids, and by them described as half-goat, half-human.†

The early designations for portions of this district are Phthians, with the Pythium on the north boundary, and Phthian as the southern mountains, and besides that term we have Dryopians and Dolopians.

Sun-worship was earlier connected with "Artemis," than

* Müller writes this coast between the last and Ossa, as originally Doric, because more peculiarly "Hellas," and because the "Æacidæ" of the Myrmidons had their *Zeus Hellanikos* at Ægina. Now this circumstance is resolvable into another,—that the Æginitan Jove, or shrine, was *Hellanikos*, or *e*,—the Myrmidon Jove being *Pelasgikos* in the "Iliad." This case amounts to the announcement of Doric sojourn or settlement in Thessaly, then called "Hellas," and giving to those sojourners the distinctive addition of *Hellenic*, or sons of Helen, according to the latter genealogic form or system.

† The poetry of an Orphic Pythagorean (it is also ascribed to Hesiod), called Ægimius (sufficiently like "Ouage," see Part I., c. vi.), is intimately concerned with the affairs of Phthiotis (Müll. "Dor.," p. 20), but the poem of Ægimius is lost.

with "Apollo" (M. D., vol. ii., Addenda). "Tema" is the Tuscan Artemis; that name is exhibited in "Athamas," of Orchomenos, and "Athamanes," of the Ambracian or Thespratian shore. We have to mention one other site of the Sun deity, Delos; here the palm-tree, and the observance paid to the shrine or genius of the place, by the Persians at Xerxes' invasion, betray the relations of that race to the local institutions and memories. The "Tema," or "Artemis," stands then in double relation to sun-worshipping Persians, and to "Apollo" (her brother of the classical tradition); the latter exhibits or suggests simply some opposition of Persian and another race, the latter claiming Apollo, but not Sun-worship.

We have to follow out the case in the latter point. Apollo is PYTHO or PYTHIAN; Pythiastæ and Deliastræ at Athens represented the department of the worship of Apollo; there also the *Pythium* and the Prytaneum were the high original supreme courts of the Executive; the former immediately concerned with the colonies of the State, "Prytanes," were accredited to Sparta, and there the Ephori had *quasi*-Pythian, or theocratic functions, but the "κοσμοι" of Crete were more decidedly a supreme Executive, not wanting theocratic indications. The *idea* (Aramitic), inherent in *Pytho*, is, like ЯН, *beautiful*, of which the ideal was Apollo; that also refers to the *κοσμος* of Crete, and the *Pythagoreans* (καλοκαγαθια was, perhaps, the popular exponent of a traditional idea), and this again appears to have passed into Alcides, or Ηρακλης, or the Heracleian Hyllus, Ἥπ, *splendour*, or an *emanation* (Persian, *Hal.*, *virtue*), and accordingly, we assume, into Pytho, Pythium, Pthiot, Iphitus, &c., as the original, תפני.

A chief attribute of Apollo was the cognizance of murder. (See "Craugalidæ," c. vii., § iii.) The *Pythium* of Athens have held, originally, plenary jurisdiction; in the case of the parricide Orestes we have "Iphigenia," grouped by the side of the expected victim, to atone at her hands for

his offence. Iphigenia is there by the side of Artemis, and so far approximated to Apollo; but another point of approximation to Dryopian, Cabiric, or Cimric institutions, is the scene of the Orestes and Iphigenia, in the Cimric Chersonese. *Iphigenia* is referrible to the root in question, *יפג*; she is also cognate with the Brauron, Diana, or *flagellatrix*, an emblem of early dynasty, and in part, perhaps, Persian; but “Iphigenia” is also occasionally synonymous with Artemis, and so the case recurs to a Cimric original, or principal bearing, with something Persian resting upon it,—perhaps simply the sculpture for the occasion,—and some idea of worship, not of the original institution; we shall resume the “Artemis” presently.

The ideas of a dispenser of Oracles and a Divinity of Light, or the Sun, as comprised in “Apollo,” are still points for further discussion.

If there be any error in our attributing or suggesting any Persian affinities here, that will perhaps be detected in following up what appears to be the governing name for the case. “*Pythium*,” near Mount Olympus, was a boundary mark in the periodical progress of the Delphic ceremony, as “Pytho” and “Pythia” were, the one an elder name of that shrine (*Iliad*), the other of its president or priestess. We have also a southern Olympus, and its Olympian Jove, and also *Iphitus*, connected with the regulation or institution of the principal national festivity and armistice of all Greece. The northern Olympus was the seat of the Muses, an Apollonian conclave, as well as of the deified Synod in general.

The idea of the Olympian shrine, with its idol filling all the space, may point to an early conception of the Almighty Creator, a pure traditional faith; the northern Olympus and its Synod suggesting the Hindu or Ionic “Indra,” and Heaven, occupying by usurpation that same early *Pythian* idea, and its local consecration.

The following suggestion brings in a Persian record or

tradition. The Sun and Clymene, חלם, a *dream*, participate in "Phaeton," Jupiter, and *Io* (Jah), in "Epaphus" (sons respectively of those unions), who are represented as contemporaries. (Ovid, "Metamorp.," lib. i.) The career and catastrophe of *Phaeton* may refer to Chaos and creation, the myth asserting the Persian Sun-deity as assessor, with the Supreme Being, by his title conveyed in those two names, "Epaphus" (the name doubled or representing עפ, written from right to left, as well as in the reverse order); perhaps an incident in the fable of Phaeton,—the excessive grief of his sisters,—has reference to the same original as the weeping for Thammuz, viz., the Arthurian mystery, the grave; they were changed into poplars, לנך, *white*, one of the Druid colours: the young poplar branches have purple bark, covered with white down; the *aspen*, a species of poplar, may, however, be intended, from its quivering or trembling leaves. The name of Delphi is also referrible to the same idea of *weeping*, דלף,* and seems circumstantially given in the fountain of Telphossa, the earlier site of the oracle. There was also (Müller, D., b. ii. c. 7, § 9) an early tradition of the death of Apollo, and his descent to Hades.

The connexion of Apollo with *Python*, the serpent destroyed by him, a parallel, as Müller observes, to the combat of Horus with Baby in Egyptian mythology, here borrowed (he considers) from the Greek, may, perhaps, have arisen from the similarity of Serpent, פטן, with *Pytho*, or it may be a Doric allusion to the destruction or superseding of the *Sphynx*, or "speaking serpent," שפה נחש, by the sanctions of *Jah* or *Pytho*. Coræbus destroyed the Fury, sent to destroy Megara, at the behests of Apollo; he also founded then Tripodiscus. (M. D., ii. 6, 3.) The Python was also called Δελφινη. (M. D., ii. 8, 3.)

Orpheus is associated with the worship of the Sun in a tradition given by Eratosthenes. (M. D., lxii. c. 5, § 6.)

In the line of the Delphic procession to Pythium and

* "Dolopians" are also referrible to this root.

Olympus, Pheræ was a station; the root of this place was "Pegasæ," a Persian word (horse); and there Apollo and *Coronis*, or the *raven* (sacred to the Sun among the Persians), are of the same nationality. The "serpent's house" at Delphi, whence the chief actor in the periodical progress issues, breaking through its flaming walls, has an obscure reference (as observed before) to the British custom, the scotching a criminal (still, or recently in force at the Mendip hills), and allowing him escape by throwing down his burning inclosure. The woollen fillets in Apollonian ceremonials, are Druidical, and, as before said, Persian.

The *Oracle* of Apollo comprises, the Lycian *Olen*, עלם, the *young*, Telmessæ, תלן ישש, the *old hymns*, *Patara*, פתא, to open, as well as Delos, דל, door; the Apollonian *Dolphin*, דל פנה, door of face (mouth), which have a general symbolical or more direct idea in common. Latona, or *Lato*, לט, to lie hid, may exhibit *mystery* or *secrecy*, which is also a primitive meaning of *Olen*, as above.

Telphossa, the resting-place of Tityus, Rhadamanthus, Tiresias, and Alcmena, seems to ante-date Persian ideas and settlement in Greece. (See particulars, M. D., ii. 2, 11.) Manto, the daughter of Tiresias, is connected with the Cretan Rhacius, or Lacius (the double form of the word suggests Persian relations,—*r* in the Xanthian inscriptions representing *L*), and with the founding the oracle at Colophon. Tityus, of the Telphossian group, is a parallel to, or identical with, the serpent Python (M. D., ii. 7, 10); the former is Titanic or primeval, טט, mud, earth-born, or "mother earth."

The assertion of derivation of the Delphic shrine and worship from *Tegyra*,—a claim as ancient as that of Delos (M. D., *ibid.*),—suggests the Tuscan Tages; the earth-born type or original of their race, seems connected with the Titanic Tityus.

The Apollonian cycle, *eight years*, is exhibited by *Ismene*, שמנה, and, according to the origin of that

ceremonial cycle, makes Thebes Persian or Cimric. Ion, son of Apollo, appears an Ionic assertion of their Hellenic antiquity,—a claim akin to that established by the admission of *Bagh* at Eleusis, and also allied to the establishment of the same at Thebes, where the Dryopian Cora and Demeter appear as indigenous or archaic.

The "Io Pæan," generally a triumphant strain, but also a wail of mourning ("Alcestis," Eurip.), suggests the ancient title of the Deity, *Jah*, יָה. It is a title (*Ιωπαιηων*) for Apollo in the Homeric Hymn. The Apollonian title, "Aguieus," may report the *Druid* "Ouage." (Part i., 6.)

At Crotona Apollo was a category of various forms and ceremonials, and of Pythagorean institutions, comprising the ruling principle, *κοσμος*, and accompanied by the cultivation of Music.

Müller dismisses this matter with the remark:—"But we must leave the full investigation of this subject to those who have acquired a profounder knowledge of the philosophy of Pythagoras."

This modest disclaimer of the great classic luminary throws over the case of the classical Apollo.

The Cretan Apollo, and the Cretan *tomb of Jupiter*, are Pythagorean and Arthurian, divested, perhaps entirely, of the Magian conditions of our case, as well as of the Bacchic or Ionic innovations.

Without pretending to collect or collate all the myths and tests of the Apollonian type, or even to refer to the carefully collected series in Müller's "Dorians," we may, on the foregoing base, build up with some order, and with some perception of various and successive glosses, all that classic mythology has accredited to its Apollo.*

* The WOLF.—Latona, as a she-wolf, came from the Hyperboreans to Delos. Descendants of Deucalion, led by a wolf, founded Lycoria, on Mount Parnassus. Latona was conducted by wolves to the river Xanthus. Near the great altar at Delphi, there stood a wolf, sculptured in iron. At

MEDICINE is associated with Apollo in Crete, and at Iolchos or Pheræ, whence colonies to Epidaurus, &c. We have already alluded to the supposed case of Epidaurus colonizing Rhodes, &c., as improbable. Æsculapius and the Asclepiadæ do not admit Doric claim. As Müller observes,

Argos, a sculptured group represents a wolf-fight in the temple of Apollo Lycæus. The tragedians represent Apollo Lycæus as the destroyer. On Mount Lycæum in Arcadia was the shrine of Zeus Lycaus, connected with a tradition of Lycaon; by popular belief, whoever stood within this shrine cast no shadow. Besides this are the wolves of Xanthus and of the Capitol of Rome, to be added to the above from our author (317). This emblem is of high import, but obscure. In Italy, an ancient name for the wolf is "Hirpus;" the "harpy" seems in character related to the wolf; the harpy tomb at Xanthus exhibits something like rapine in those figures carrying off the children of Pandarus, which seems copied in the Sphinx at Thebes, causing a like desolation in the house of Pentheus. Still, this does not approach interpretation of the emblem. The Hindu name of the wolf is *gida*, or *guida*; "*gita*" or "*guida*," in Persian, signifies to *speak*: in the Aramitic, גיד, to *guide*. The Sphinx is the talking serpent, Spanachish, שפן נחש. For Xanthus, or *Arena*, the wolf, there might admit the representation by Ionian or Pelasgian, as rendering the idea of a Persian oracle. Emblems seem to have been exhausted in the idea—speech: "Dolphin," as all-mouth, Sphinx as the serpent with *lips*. Pan was also Lycæus; Pan, the son of Hermes and Dryope. Lycurgus, son of Dryas, antagonist to Bacchus, had for daughter *Harpa-lyce*, a word in which the two, *Hirpus* and *λυκος*, combine.

This name does not concern the Dorians; and perhaps not, generally, Apollo.

Feather tents, and tents of *swan feathers*, occur in the worship of Apollo at Delphi. We have elsewhere referred these to Dædalus and "winged words."

Cakes, as offerings, at Delos and Patara, betray a very early and simple order of ideas in worship.

Marsyas, as weighed in the balance in a musical contest with Apollo, is referrible to *scales*, M-rsy, מרשע (מ).

Birth of Apollo; the flight and concealment of Latona seems borrowed from those circumstances in the Vedas, in the birth of Crishna; as the story of *Cacus*, connected with Hercules, is traceable to the Reg. Veda, as noted by Rosen. In the Indian myth of Crishna, those giving asylum, are a herdsman, Wanda, and his wife Yasada.

Python, slain by Apollo, is also parallel to an event in the myth of Crishna.

—"Phlegyas, the ancestor of Æsculapius, and the sons of Æsculapius, in the Homeric catalogue, belonged to races which were hostile both to the Dorians and the temple of Apollo." (Müll. D., 297.) The Phlegyans had received it from Tricca. (Ibid., 407.) Having already observed on the antiquity of medical science at Crete, and topographical evidence of its establishment on the Pegasean Bay, the deficiency of the Dorians, as admitted on this point, must tell against their claim to Apollo. The name "Phlegyan" is פלג, separated, denouncing one or other tribe of the Achæan stock.

ARTEMIS, as the sister of the Sun-god and the correlative to Dianus in the Latian system, may be referred to the Persian, as at Ephesus to the Hindu, type. The Lemnian and Taurian Diana were identical (Müll., "Dor.," ii., 9, 7), as also the Artemis Tauropolus of Greece Proper (Ibid.); in the former case, the Cabirian site establishes the Cimric type, while the epithet or accompanying Taurus (bull) implicate whatever original belongs to the fable of Io with that *tauric* impersonation. Iphigenia, sacrificed at Aulis, is sometimes represented as redeemed or superseded by a bull, not, as usually given, by a deer. (Ibid.) The interpolation of a simpler reference to a primeval faith may have been Assyrian, the man-bull grafted on the idea of the supreme Creator.

Leaping from Rocks, connected with Apollo at Hylæ (Müll., D., 276), is parallel to that case in the tradition relative to the Hyperboreans (294). In these cases the leap, like the lover's leap at Leucadia, is voluntary; in other cases it is the type of the Tarpeian.

The *Statues* of Apollo are various: a Herculean figure as Tenedos, a mere post as "Aguieus," in the court-yards (Ibid., 311). At Crete, were the most ancient statues of Apollo (364); the ancient statues were massive, the legs like pillars (365).

Inspiration, as attached to the Genius of the place, Parnassus, is parallel to the "awn" obtained by sleeping on Snowdon. ("Poems of David," ap Gwyllim.) "Aristeas," of Proconesus (Herodotus), was φοιβολαμπτος.

Tripods are found in classic form in the Nineveh sculpture.

The *Arthurian* or primitive faith or "mystery" of the grave, a belief presented under the name of its accompaniments (the bathers who sang the hymn of *death* and *resurrection*), has been sufficiently alluded to. In Laconia this worship seems identified with the Artemis Limnatis: her statue (or, perhaps, the assembled choristers) suffering violence at the hands of Messenians, caused that exterminating war of the neighbouring races (Müll., "Dor.," b. ii., c. 7. 3): and there appears fair ground to conclude that the mythic references to *Artemis* generally comprise the scene of the above celebrations: the *summer* was Thammuz in the Syrian calendar; the moon or stars gleam through the fable of Endymion and Orion, the former accompanied with the tears (as of Tammuz), the latter by name representing generally *sun*, or *moon*, or *planets* (the generic name in Job being וְלִדָּה : the belt of Orion having *Aldebaron*, עֶרְוָה (ב) וְלִדָּה , the *bathing-girl*). Assyrian settlers on the Ægean and the Minotaur of Crete, represented by the type, man-bull, interweave that image (in Io and Iphigenia and Pasiphae, יִפֶּס) with the primeval title for the Deity, and the Lycian *wolf* (in Latona, λητω , טל , *i. e.*, *mystery* or *secrecy*) refers also to the faith they found in these celebrations. The triple person or place of Diana argues a want of identity as to the person or impersonation, the circumstances only admitting the multi-form description of the *Grave*, the subject of moon-lit celebrations by maiden choruses in the grove of Brauron and elsewhere.

But the Cimro-Persian era on the Ægean shores has left sufficiently palpable indications of civilized settlement, and the cause and exigencies of the female portion of the community were not negligently provided for. Ilithuia had due honours in primeval Hellenism; Diana, at Crete, was "Dictynnis" or Dittany (as above noticed), an item in Galen's pharmaceutics.

The name "Artemis," perhaps referrible to Retimo in Crete, and both names to רֵתִים , the *broom* (the graceful crest of our Plantagenets), may have been indicated by the wreath

of *Callisto*, or *καλλιστη*, in the Attic grove consecrated to the matron-president and the virgin band. *αρκτοι*, *bears*, but really *γῆρ*, *bathers*.

The spectre Actæon, in a fable of Artemis, may refer to the *grave*, and, like Charon, may have been of the Perso-Tuscan type, the former referring to what they had found as the genius of the spot, not to a text or title of their own faith.

The *flagellum* of Artemis, as before observed, is of the Assyrian and perhaps early Persian type, implying dynasty and executive supremacy, at Athens, the Tauric promontory, the citadel of Troy, at Delos, and elsewhere. In the Cimric relics (See Part III., cap. ii.) we found *בת ענה*, *daughter of cares*, as the principal title of the Executive. In the Hyperborean myth, *Opis* (and *Arge*) is in charge of the sacred emblems, corn-ears, borne to Delos: *Opis* appears in the fable of Orion, a peculiar favourite of Artemis. There is an admitted difficulty (Müll., "Dor.," ii., 9, 3) in the allowance of two deities, Apollo and his sister, with their similar attributes: but perhaps the difficulty will disappear if it be found that, except where the sites of the executive or civil power and of the theocratic council or oracle were two and distinct, either the *Apollo* or the *Artemis* disappear, as in Arcadia, where she is "Hymnia" and "Callisto," and her emblem is the *Bear* (necessarily the constellation by that name); she also bore, as Alcmon observed, the names of *thousands* of hills, cities, and rivers: in the case of the river Alpheus she shares the honours with Aphrodite (Müll., "Dor.," ii., 9, 3); at Syracuse, or the neighbouring island of Ortygia, she becomes "Arethusa" (the *nine rivers*; they are found in Elis, and transferred their name from the Peloponese thither)—a condition explanatory of other cases, where the river and its bathers' hymn, or the old hymn in a colony, as at Ortygia, even where not a river was found, accompany or introduce Artemis. The mournful hymn, "Linus," was probably the chant at those Arthurian celebrations.

Artemis was also the "Gorgon" (Müll., "Dor.") and twin

avenger of crime with Apollo: she was a Sybil and songstress (Ibid., 375), and the *Moon* of her own Brauron bath, as well as Ilithuia, obstetrix at her own birth. (Hymn, Apollo.)

The *Artemis*, therefore, represented to the early settlers on the *Ægean*, contemporary with the Cimri there, and to their immediate successors, is an institution we may designate as Arthurian, by reference to the astracism Arcturus, named from an accompaniment to the grand original celebration of their faith. Referring to that institution, the bathers, no object more beautiful than there represented, met the imagination of the earliest sculptors of that meridian, the westward-veering Persians: no wonder they claimed, on Xerxes' expedition, the Brauron statue as their own; nor that, whether from a Persian or other chisel, the slightly-draped group, the "Caryatides" (signifying *as naked*), and the Graces, were in Laconia of the early type of art. At Ephesus, if we find the emblems of the Hindu Iswara, under the name and on the shrine of *Artemis*, we instantly recognise an absorbing idea of the *beautiful* in objective art, adopted by the early Hindu-Ionian artists and their admirers, or superseding or copied into their works. On the other side the *Ægean*, *Niobe* (a statue, or נִיבֵה, *wail*) and nine victims of Diana's jealousy may have been borrowed from the Cimric Muses and their type of the graceful. Where Daphne, shrouded with her own laurels, lives in her mythical death, victim of Apollo, substitute sister for mistress, and we recover Artemis. If Opis (the shady עֵפֶס) appear by the side of Artemis, or confused with that impersonation, we retrace the original group of bathers to the grove of their celebrations: we find the myth or tradition of the Hyperborean *Britons* (corn-ear bearers) at Delos confirmed by the last condition, the Opis received in that island, there enshrined in the grave, or in the hearts of Delian mourners about a grave.

In the last institution recognised by Persian art, and stamped with the emblem of Persian or Oriental dynasty,

the *flagellum*, we have the Cimric institution in artistic type, or the one objective institution of Athens and other places adopted as Persian, and so bearing their sign. But, as to *place*, the new site of early settlement, the West, *ἡ*, *Hellas*, was a more stubborn fact, an idea localized and untransferable. Accordingly, PALLAS, identified by her emblems (owl and pitcher: *owl*, *moon*, and *cock*: dragon-star) with *night* or the *West*, occupied the Acropolis of the early weavers or wool-staplers, *Athene*. The neighbouring island, *Ægina*, *i. e.*, the "shield" (*ἡ*), formed part of the Attic position or Hellenic waters: it was accordingly Hellenic: by an after-addition it was the shrine of *Zeus Hellanius*.

Zeus, Zen, Deus, Divus, Danaus, seem identical and Hindu-Ionic as well as Pelasgic (the cognate stock); the last conveys, in classic phrase, the primitive idea, *Hellas*; the other words are general expressions for the case of a superlative, *Διοι Πελασγοι*, gradually superseding other titles of the deity. The approximation of Zeus and Pallas, in the archaic myth, offspring from the head of Zeus, seems referrible to her name, P-allas, *head of Hellas*, or Hellenian head; this expression may be varied, without violence, to Danian head, or chief of the Danians. The Cretan Zeus had an accompanying tradition—the tomb of Jupiter was and is shown in that island: this seems the Arthurian idea and object. From these converging points "Hellas" and the "Grave," the Zeus and Pallas, go apart among a variety of discordant myths, in which Zeus is incorporated with the Assyrian bull, the Cimro-Cretan swan, &c.: with Zeus, also, *Here* approximates, and at the same time exhibits distinct Hindu emblems (peacock, and *Yoni*, *i. e.*, Juno), and, perhaps, by her adopted son, "Mars," she has the Hindu Heri in her name: her sex is of the Hindu type or confused theogonies. The early Argive, Juno, seems to represent State institutions, or forms of prayer about the cares of matronhood: in which sense only *Here* is Hellenic, or another Pallas.

Venus, or Aphrodite, appears to claim high descent in the Hellenic theogony. *Ἀφροδιτη Ἀρχαία* was enshrined at Delos by Theseus (Müll., "Dor.," ii., 7, 4), and Olen mentions the mother of the god of love by the name Ilithuia, an object of worship in the Delian hymn. (Ibid.) The progress of Aphrodite was traced from Cnosus, in Crete, to Athens, and thence to Delos. The island Cythera, off the coast of Lacedæmon, appears to occupy a place in the track of the Dorians across the Ægean to the Peloponese: it gave her name to Venus. The island Theræ, also, apparently early in the occupation of the Doric invaders, was also called *καλλιστη*, a name implying connexion with Venus. The Laconians had their armed Aphrodite. (Ibid.) The name *Ven* (Venus) is cognate to "Ken," the Assyrian Venus. (Layard.) The same divinity was called the "Cyprian," and Cyprus takes us near the probable site of Achæans or Dorians in Syria. Adonis is coupled with Venus in the island of Cythera. These accompaniments are Assyrian and Cimric; on either side they are archaic relatively to other Hellenic institutions. In the Delian hymn (Müll., "Dor.," ii., 7, 4) Dione is a Titan in company with Themis and Amphitrite, and, in the "Iliad," she is mother of Venus.

Whether the idea ascribed to the name JAH enter into the original conceptions of a Venus, it would be a bold conjecture of difficult solution. We may observe that, however the divinity was in this instance degraded by subsequent distortion of an idea and a title, the worship of Venus held on its way in archaic myths, perfectly distinct from Calypso, Circe, the Syrens, and the rest, "Epicuri de grege."

The apple of discord, inscribed *τη καλλιστη*, on the occasion of the marriage of Peleus and Thetis (*πηλος*, *ὑψ*, the *mud*), has Titanic circumstances, and may point back to an idea, obscured, even to the author of the "Iliad," by its extreme antiquity. The decision of Paris finds the Ionic and Hellenic (Cimric) types of archaic dynasty in Greece beside this *καλλιστη*, or beau-ideal of early worship—an approxima-

tion of titles which goes far to indicate a place for the early and true faith under this abused impersonation.

The union of Hermes and Aphrodite appears simply to relate to an era of theogenic schism and compromise as to the opinion of a male against that of a female principle, a subject of Hindu refinement: in this particular case, both objects are Cimric, so far as the latter may report the idea, *καλλιστη*, and nothing more: the idea is also claimed, as above, for the Dorians, and, as before observed, enters into the *καλοκαγαθια*, or "goodness," of classic Greek; the word also prevailing in the modern Greek, but with the idea of personal beauty.

"Dionysius," as an Ionic deity associated in the early worship at Athens, will require especial notice; the name or object has no immediate Cimric bearing, but the distinction between the assessor of Ceres at the Eleusinian mysteries and the mere Bacchant is too obvious a demarcation of two objects or eras to need pointing out here. The same will occur to the reader, as to *Pan*, of supreme attributes, on a par with Zeus and Apollo, and the Goat-imp or Satyr.

Juno, by her emblematic *peacock*, refers us to India; her *Iris*, *יָרֵךְ*, meaning *rain*, has some reference to a season of her celebrations, or to the Hindu principle, *water*. As mother of Mars, the Hindu *Heri*, we have her name *Ἥρη*, and the Hindu *Yoni* seems to report her Latin name. The Tuscan "Juno" (as rendered in Latin, often with the addition, *mea* and *tua*) had another application, *Genius*, and is a word corrupted from the Tuscan or Persian *Janan*, or more familiar Oriental *Jin*. As wife of Jupiter, we are taken into the Hindu system of male and female deities.

The *Pronuba*, distinguishing Juno, seems also a reference to the *Yoni*. Her association with Pallas, generally considered as a circumstance denoting Pelasgic property, may be true, accepting *Pelasgic* as archaic Hellenism, Pallas being simply *Hellas*, or head of Hellas; so that Pallas Juno would signify Hellenic Juno, or Hellas united to the nation of the

Yoni, *i. e.*, Hellas and Hindus. Juno, in the "Iliad," traces her parentage to Ethiopia, where possibly the Hindu theogony had been implanted, and whence, according to Herodotus, the theogenic mythology of Greece was obtained. The archaic group (Pelasgic), representing Here as the "Juno Pronuba," might have antedated the era of goddesses in Europe, and have represented the office of an attendant on the afflicted, by some impersonation. An argument for this is, that "Ilithuia" (Hymn Apollo) is present at Delos with Latona, before Ilithuia (Diana) was born. The "Mother of the gods" (Hom. Hymn), who was enshrined at *Halos*, may have been Persian sculpture, as the name, *Hal*, indicates, *i. e.*, *Τύχη*, the *genius loci*.

Pallas, *i. e.*, Greece, or Hellas (the West), with the prefix, signifying head, seems to antedate idolatry and the classic theogony.

The "Gorgon" is a name and accompaniment referring to the Carduchian *George*, or standard of the head (chap. v.).

"Minerva" reports the *weaver's beam*, מנר; and the Attic Panathenæa, with its textile exhibition, looks the same way, giving "Athene" to the root מוה, to *spin*.* Her title, "Tritonis," may be assigned to "Triton," near Lake Copais, where she had peculiar honour.

Ceres (חרש, to plough), Dis or *Demeter*, די (abundance), has one uniform reference to the industrial and agricultural habits of the early settlers of Hellas, and, in her association with the Eleusinian mysteries, merges the individuality of "Ceres" with primeval worship, acknowledging the Supreme Being, and looking to a future state. The Phrygian Cybele (הבצלה), a *rose* (Persian), may also point to a primeval state of a pure worship, in poetical association with the Flora or vegetable beauties of creation.

MARS, or *Ares*, in Greece, occupies an ambiguous place. In the "Iliad," he is opposed by Pallas, and even wounded by Diomedes under her guidance, she wearing the terrible *Ægis*. The Hindu *Heri*, god of war, and the relation of the

* מנן, *Athen*, the same: so "Argos" may be referred to ארג, to spin.

Hellenic Mars to *Here* (of Hindu attributes, as above), seem confounded and mixed up with the Persian "*Hares*," the name of Satan before his fall: a double name would explain the difficulty of the double prosody in the name, in a passage of the "*Iliad*," *Apes Apes*. The honours of Mars stand higher in Latium than in Greece, and as before suggested, exhibit Celtic circumstances (chap. v.).

Hercules, *tempore* Hesiod, is armed with shield and buckler; in the "*Odyssey*," with bow and sword; in more classic sculpture, or normal in the classic ages, he is a club-bearer, clothed in a lion's skin. The latter is given (man wrestling with lion), in the Nineveh sculptures, as also in the Persian "*Shamurg*," copied into the Hebrew namesake. (Judges iii. 31.) This Hercules seems that of the narrative of Herodotus, who gives him an Assyrian royal genealogy. He is the Doric leader or genealogic root; they through his son "*Hyllus*," *הל*, *glory* (Alcides), deriving blood or parentage; but the "*Tyndaridæ*," or Castor and Pollux, dispute apparently this title with Hercules,—they (or Castor) and Hercules may be identical. He is associated with Apollo at Delphi, as claiming the tripod, and as avenger of blood. His minion, Hylas, son of *Dryas*, is connected with lamentation at the river bank, *הל*, to *howl*, thus referring us to *Druid* and Arthur's grave, or Thammuz, or Adonis, of the Orontes and Byblus. But as associated with Apollo at Delphi, and yet having distinct attributes, he is rather the *Calovyd*, or Knight-errant, warding the marches or roads (a peculiar office of Hercules), and undertaking a champion's labours and dangers for the State, than the head of the hierarchy.

Hercules fights where Apollo heals, persuades, or dispenses justice; in Hades, he is a brawny wrestler; he is also a wassailer, or boon companion. These are conditions probably of the archaic Asiatic tale. His "*Iole*" signifies a *cake*.

As an athlete, the colouring is derived thence for all relations of Hercules with an associated object. He *kills* Cygnus and Linus (the latter his master in music); he fights

Apollo, and even Hades. Divesting the tales of their colouring, they simply import that he “approximates” Apollo, in reference to the *Swans* of Delphi, חכם, a word also signifying *wise men*; and, as an Arthurian Knight, given at Athens in their “Theseus,” he loved the harp and the bard. He was another Apollo, or deputy to the Druid at Delphi, and was associated to the mystery of (Arthur’s) grave.

The character of Hercules, the *Calovyd*, or “*Knight-errant*,” is given more distinctly at Athens in the “Theseus,” the “Nine,” or deputy of the Nine, of Parnassus, or Delphi. The latter, “Theseus,” is divested of the idea or attributes of the “Shamurg,” or athlete; and in Attica, Theseus and his *worship* preceded that of Hercules, whose temples occur only in North Attica. In the Peloponese, Hercules is associated with the Games; as to the Nemean, “Nemea” being connected with worship of the *Moon*, in Persian, *Mah*, we appear to have the Perso-Assyrian champion. Theseus approximates his name at Træzene, but he was there within the elder Attic marches. At Thebes, Cadmus may have represented the Assyrian athlete. In Tuscan sculpture he occurs fighting, armed with a ploughshare.

The emblem of a Bull occurs in the myths of the Io, Minotaur, Europa, the horned Bacchus, the horns of the crescent Moon, and “Diana;” the Moon and Bull in the coins of Antioch, and other cases. The coast of Phœnicia and Crete are directly associated with some of these myths: Egypt in its “Isis” reporting (as generally allowed) Io, and the Bulls of the Nineveh sculptures assert severally claims to this archaic phase of idolatry and tradition; while in that of Europa, her brother “Cadmus,” קדם, is a name in usual acceptance for “far eastward,” and takes us onward to the Tigris. The archaic forms of sculpture and pottery, as also of masonry, appear to unite the art of Persepolis and Nineveh with that of the Nile. Names in the Nineveh inscriptions, *e. g.*, “Memnon,” associate the latter two nationalities.

In Greece we find the ruins of Tyryns and Mycenæ of the archaic Oriental caste, and in close neighbourhood to Nemea, a name in Persian signifying the "Moon," and the site of an ancient worship of the Moon. At Athens, Diana as the Moon was of the most ancient celebrations, more ancient than Apollo as the Sun-god. We may find reason to attach the symbol, moon, to an accident or scenic portion of a group of local celebration, there rather of the order of the huntress-virgin and terrene Artemis.*

A complex form or new condition is given to the subject, where the crescent horns of the Moon and the worship of that luminary appear to have ensued on the introduction of that emblem. Associated with Pasiphae and the Minotaur is "Ariadne," "the pleasant light," אֵוֶר עֶדֶן, and "Pasiphae" appears an allusion to *transition*. Pasithae, one of the Graces, occurs "Iliad," § 269. The Spartan Ephors had their dreams in the temple of Pasiphae at Thalamæ.

Jupiter Taurus and Deus Lunus are associated. ("Nim.," 29.) We can only throw out these hints for parcelling out the cases in classic mythology where this symbol occurs, and refer to chap. v. for a great variety of Celtic accessories, not of the essence of Hellenic archæology; to the chap. iv. for Persian symbols. The Ram in its chief particulars belongs to the Hindu (see next chapter). Prometheus, son of Iapetus, the son of Night and Day (Hes., "Theog."), seems strictly Aramitic, referrible to the oft-reported יָפֶת of Job xi. The Swan, parent of the Tyndaridæ, presents itself ambiguously, but in Pindar's description of the Dioscuri we have clearly the Arthurian subject. We must go to the Cynus of Pegasæ and traditions of the Kerkopes, there referring the bird, as symbol, to the *wise men*, as above.

§ ii. Records are wanting for the eras of successive Hellenic and Hesperian settlements. We want an Ionic record of their coming in, and of their fearful struggle with

* From the groups giving titles as of Idols, we might go to the particulars or symbols in each, if space allowed.

the Phrygo-Teucrian intruders, contemporary with the breaking up of an empire on the coast of Asia Minor. We want a record of the Achæan-Doric immigration. We expect no annals from the barbarian Celt and Chales; and we lament the Persian lost in Orchomenos, Elis and Pylos, and in Tuscany.

The Argonauts were the subject of Theban traditions. Pindar collected some relics of a tradition, tracing the voyage through the Indian Ocean, and touching on an expedition (perhaps the Pelasgic) from Africa. He also ("Olymp.") traces his own family from Achæan Iamidæ, or their predecessors. For the former, an early Hindu poem, or "*Rag*," may have given the basis, of which the language had become obsolete when the Celtic or Teucrian inroad from beyond the Caucasus worked the overthrow of Ionic dominion. The Argonauts, as we have the mixed account, connect Magnesian affairs, events, or characters, with the Celtic expedition. (Chap. v.) It is only by sculptures that the Ionic "*Rag*," or "*Argo*," receives confirmation. But the "*Cyprica*," or Achæan traditions were afloat at some præ-Homeric date among Hellenic traditions. "*Æginetica*" are attributed to Hesiod. All these original records were lost when the "*Iliad*" was written. It confuses the theogonies of all the successive immigrant races, or, as Herodotus states it, Homer *made* the Hellenic theogony; in other words, the machinery of the "*Iliad*" pragmatized or collected into a theory or system all the conflicting types in Hellenic institutions, the relics of ten preceding centuries. The "*Cyprica*" are known to have confirmed the ship catalogue in many particulars. The "*Odyssey*" makes the Achæan (which we identify with Cyprian) an expiring dynasty, and the earliest on Homeric record.

Müller ("*Orchom.*," *Introd.*, p. xii) notices Epigones, the Cercops, as author of a "*Descent to Hades*;" it is also ascribed to Perdicus, a Samian, and to Orpheus. The supposed poem is not extant; from all the circumstances,

it should be a Cimric Arthurian subject and tradition. This, among others (other Kerkopes, as authors in Archaic literature, are alluded to in the "Dorians"), show the permanence of truth without monuments or sculpture, the bases on which mythology has been building and contriving so long.

The want of a permanent medium for preserving traditions will have been ascertained when we know what the Cimric records, now supposed to be extant in the Myvyrian Archæology, really mean and express. The extermination of the Druids and Druidism, without securing another depositary for their truths, would have gone far to obliterate their title to antiquity and their institutions. So in Greece, unless mythology contain more than it presents on the surface, and something we can agree upon, her Archæology is forfeited and blank.

We must not forget the high sanctions of the חכמים, or sages of the era of Job. The "*vox populi vox Dei*" was there applied to exalted truth and mature wisdom. (See Job xxvi. 4; Prov. xx. 27.) The idea of oracular *ρητρα*, or responses, were based on that "wisdom that cometh from above," in those pure human depositaries of unwavering faith,—not readers of the stars, or Seers, in any acceptation, except as men endowed with man's portion of the Divine Spirit. We stultify *Oracles* of old if we deny any permanence to truth, except from the chisel, the pen, or the press.

An Assyrian record of our subject seemed promised, as announced in the discoveries at Nineveh, but the name "Cymr" disappears from those sculptures on a closer scrutiny, and the original announcement is withdrawn. Testimony for the case of Hellenic antiquities, referred to the Tigris, falls back on the name "Heracleid," with its import in *κλεος* and *αλκη*, and on the Nineveh Hercules, as still extant in the collection of sculptures. The name "Memnon," common to Assyria and Egypt in the "Agamemnon" of the "Iliad," and of Mycenæ, the relic of Oriental masonry, appears to tally with the Hercules in race

or origin. The *flagellatrix* Diana has the Assyrian symbol of power, and the epithet *Tauric* may have reference to the Assyrian man-head Bull, to which also the Minotaur seems allied. But the name Taurus, תור (Chaldee), is common to the animal and to the mountain range, Taurus, the natural boundary of Syria, and the gate towards Europe by the way of the western peninsula of Asia. To what race are we to assign that topographical nomenclature, signifying, "The mountain of the angle," or "Turn of the mountain," תעה הר? Mount Taurus and the Tauric Chersonese (the Crimea or Cimric peninsula), seem topographical names of the same origin. All archaic references in the Classics to recording pillar or tablet are on ground, or amid circumstances of Persian or Assyrian characteristics, or so almost without exception. In "Iliad," ii. 813, the *κολωνη* of double character, the *lying βατεια*, בטיה (according to the Aramitic tradictionary gloss on the spot), or the renowned record of *Μυρινη*, "Morini," *maritime*, Celtice. In "Iliad," λ, we have a *κολωνη* in the Triphylia, or neighbourhood, of Pylos, Persian ground. The "Shield of Hercules" has reference to Pegasæ, a Persian port and district. The tomb of Alcæna, with its records in "Egyptian-like writing," is of the same race. The "quoit of Iphitus," the authentic and original tablet, may have been in other character than any decipherable by the Greeks of the era of the actual deciphering. Its shape, a flat ring, indicates a zodiac; the object is of Asiatic art and science for that era. The form or figure of the recording matter may or should have been partly representatives of objects in nature, partly descriptive names, as in Tuscan records; and, not to mention others, as in those remarkable discoveries on the rocks of Sinai, with their phonetic symbols attached, a case parallel, it appears, generally, to Egyptian early records, forming, as the Rev. C. Forster happily expresses it, the *Illustrated News* of 1500 years before our era.

The Shield of Hercules portrayed *Centaur*s, the subject of Phygalian sculptures, and those of the Altis at Olympia.

Those figures appear to have had reference to two cases,—the one of early, and the other of comparatively late occurrence in the Ægean scenes of Persian settlement. The Assyrian “*Ken*,” or Venus, and the Human-headed Bull of Nineveh sculptures (רַחֵר), suggest the name, and its application to *Chiron* the Wise, the institutional *name* at the base of the events of the “*Iliad*,” to Jupiter, Taurus, and so forth. But the half bull or equine figure suited a later stranger, whose inroads finally broke up the settlements of Pheræ, Pegasæ, and Orchomenos, to be transferred to the banks of the Arno and Eridanus. The Shield of Hercules also gave something of the Argonauts; perhaps a reference to the last-mentioned irruption. The “quoit” of Iphitus was probably an astronomical portraying of dates, referrible to the games of Olympia and the Doric settlement.

As the “Shield of Hercules,” or Pegasean tablet, was given in Hesiod, that of Achilles in the “*Iliad*” may have followed out some relic of a preceding civilization.

The Argonautic *Ram*, or golden fleece, in the traditions embodied in Attic drama, appears to have referred to an astronomical record. The Pegasæan Argonautica has thus its archaic characteristic contradistinguished from the Colchican tale, as the Centaur Chiron from the “shaggy beasts” of the “*Iliad*,” and the group of Tuscan centaurs, the parallel or type being varied in the sculptures of Phygalia by the addition of Lapithæ. See below, “*Uranah*.”

The fact of the “*Iliad*’s” existence in its epoch of darkness, and that of the inscription of *Jah* at Delphi,—perhaps, too, that of “*Iphitus*,” יִפְעֵת, “*to be, or make beautiful*,” on the so-called Quoit,—are necessarily suggestive of a blank, the want of other terms of a series of *proofs* of an Aramitic faith, or of the *faithful* from Central Asia, and of their sojourn in Hellas. This admitted, and the early Persians being accredited as the Scribes for the occasion, the character or matter of the records of archaic Hellenism must have been of the suggested order. In other words, it is in the highest

degree improbable that the classic mythic details, or quasi-historical particulars of the earliest institutional and other events or facts, were upon record, and visible to the authorities for classic traditions.

We have to look beyond the literal account, or interpretation of all accounts, of the Persian and early Doric records. The Xanthian discoveries have set us right in some particulars mistaken by Homer. The constellations in Hesiod are necessarily from an Asiatic and southern sphere. These two great authors become thus indebted to higher originals; our search for these would lead us on the way of those other discoveries suggested; they cut off Hellenism, by the Ægean, from classic scenes and epochs. We have, literally speaking, no archaic Hellenic records—nothing clearly pointing out and describing an ante-mythic Hellas. Written or permanent records on the Ægean were of the Persian school, of which were the Dorians. The Olympic “Altis” is of the Doric vocabulary; there the place of records appears to have been fixed on the base of the Heraclid revolution, and in the characters that settled the type of Doric in literature. There Olympian Jove, represented in sculpture as commensurate with his shrine, had its origin in an early faith and just ideas of the Creator. The genealogy in Gen. x. 4, comprises “Cytynium” of the Doris Tetrapolis, as also Eleusis and Dodona.

Antiquity, with a scant indeed of direct proofs, can explain itself; if not, it can suggest what is to be cleared off the surface of inquiry.

Ionic.—The Hindu vocabulary incorporated in the Ionic Greek not being exceptional, but of the bulk of this language, need only be illustrated by reference to the cases in chapter ii.

But a very important word from the former is “Uranah,” *ram*, when referred to the mythic matter about Phryxus and the ram, and the commotion in the universe upon the transfer of the Ram from Pan or Ærope to Thyestes or his race. We have in that name the synonym for *Indra*, the

heavens. The Myth appears to denote a great revolution, apparently the downfall of the name and power of the Pelopid Ionians. (See chapters v. and vi.)

As observed in the text, the genealogy of Phryxus, as from Athamas and Nephele, reports in the latter, a *cloud*, Ion (ען).

The Ionic record of Cimri appears to include Io, *i.e.*, *Jah*, by the epithet, *καλιθουσα*, *beautiful*.

Another case is Peleus, *πηλος*, *mud*, *i.e.*, טט, "Thetis."

The Greek vocabulary, so far as it contains Aramitic words, becomes a record of neighbourhood with that race. See some cases in chap. ii., p. 54. The list might be much enlarged. בר, *Bora*; בר, extra *Βαρβαρος*; גר, *γηρυσ*; שם, *σημα*; זיין, *ζιζανια*; ערב, *Ερεβος*; עדן, *ηδονη*; תמה, *θαυμα*; תאם, perfect, *Themes*; קטר, incense, Nectar; יקר, splendour, Ichor.

The Celts appear reported by the names of the four tribes at Athens. (Chap. vii., § i., ii.)

PELASGI.—This Gipsy dialect appears to have given, among others, the several cases in chapter iii. *Boro*, mountain. *Caumo*, love, in Cumæ. Camillus, Campania, *Cocalos*, bones, in Cocles. *Foros*, in Forum and *χορος*. So in the "Iliad," *ευρυχορος*. *Gorgo*, farmer; *Goim*, strangers; *Leri*, laws, in Lar, Lares; *Lecha*, chastity, and *Lechos*, good, in Laconia; *Mas*, meat, in Messenia; *Mol*, wine in the herb, *μολη*, and "Moulios;" *Moros*, dark, in Mavors and Marathon; perhaps *Lal*, red, in Leleges. Their *Bahi*, fortune-telling, appears in "Baïæ" of the Sybil, in Bacis the Sybil, and perhaps in *Βαζω*, to speak ("Iliad"), as perhaps their *Kokani*, trick, in our "Hocus pocus."

We have also suggested Hindu *Paon*, peacock, in Faunus, described by the spots. Caumopoleia (Hesiod, "Theog.," 819), married to Briareus, from Caumo-pal; *Pal*, brother.

CELT.—*Kurnos*, spear, or other warlike instrument, in the "hero" of that name, in Carnean (Apollo), in Carnac and Carnutes, &c., *Cad*, battle, in Cadmus when identified with Mars, and in the Caduceus of Mercury. *Haul*, the sun in

Hylean Apollo; *Mor*, sea, in Marine; and *Mor-mad*, sea-serpent in Myrmidon, applied to Pelasgi, elsewhere *φωκες*, sea-calves; *Tan*, fire, in Tantalus, *i.e.*, Hindus of Bagh. May the "Cleri," Welsh Bard's circuit or progress to the halls of his patrons (D. ap Gwylim), refer to the *Clarian* Apollo, of peculiar ceremonials, it is said, but these are not described. (M. D., ii. 2.)

The PERSIAN and TUSCAN yield *Aniatis* (Müller, "Antioch"), Diana, for *ενιαυτος*,* a period, month, or months. Athamas, from *Tema*, desire, also the Tuscan Diana (Dennis). B, the Persian sign for the guttural (so used in Æolic Greek)—Fellowes—appears in many names beginning with the Aramitic *ב*. *Cakh*, earth, in Cecrops, *i.e.*, land of "Europe," *i.e.*, Greece. (Hymn, Apollo, 250.) *Hares*, Satan, in *Apns*. *Enka*, in Onka. *Hal*, Fortune, in Halos, Haliartus, and Halmopia. *Essen*, chief priest at Ephesus (the Sun). *Nama*, the Moon, in Nemea. *Neride*, people, in Neleus. *Soph*, wool, and wise, in Sisyphus (Shasophos, wise king); and *Αρινη*, the Tryphelia, from the same Arene, a name of Xanthus. *Pegasus* and *Pedusus*, horse. *Cush*, delight, in Cassopeans, north of Ambracia.

The great amount of Persian in the British vocabulary, suggested, as above mentioned (chap. iii.), to the Rev. Stephen Wheston, identity of origin. It was a case of local proximity, as we have attempted to trace. A very few cases in illustration only can be given:—Bad name is *bed nam*; *rub*, in Persian, to sweep (in Aramitic, rub, *רוב*, is to contend); *guerdon*, is fortune.

DORIC.—This being an Aramitic race, cases in that tongue will be shared by the Dorians and Cimri. "Pasiphae," if referred to *יפעת* (Job xi. 2), having been grouped in Laconian institutions, as in Pasiphae at Thalamæ (chap. vi.), and *Ἰα*, Jah, at Delphi, may be claimed by the former. So "Ciris" in Laconian, used for Adonis, referred to *חרם*,

* In Anna, "Ov. Fast," iii., 640, and perhaps in Annus.

the sun ;* so the enigma of the *three-eyed* (Ibid.) referred to Ætolian, *אי תלת*, *eye*, and (Chaldaice) three ; so the *Caryatides* as a sculptured group in Laconia, *כ ערת*, *i.e.*, *as naked* ; so *Iphigenia* of Agamemnon and *Iphitus* ; perhaps, too, "Hyperion," as *Iphy-aor*, the sun-shine, and *Minos* of Crete, father of *Androgeus* and *Ariadne*, *i.e.*, *מני*, the Heavens, or Ionian *Indra*, and *Ariadne* *אור עדן*, pleasant light ; also *Daphne*, *צפן*, the north, and secret. See several Aramitic names among Spartan institutions, Part ii., 140.

CIMRIC.—Without attempting to divide between the Doric and Cimric claims in particular cases of Aramitic nomenclature, we may assume for the latter all those on Attic ground.

Apia, *יפא*, *beauty*, and to *shine*, applied to the Deity, adopted in the Egyptian *Apis*, calf, a figure in the group of *Cherubim* of the Hebrews, from its name to *revolve*, from the root, *גל*. *Apis* is *Epaphus* (Herod., ii.), an impersonation grouped with *Inachus*, *Io*, and *Phaeton*, the latter, by the *mourning* of his sisters, having direct reference to the Arthurian *Adoniad*.

Europe applied to Greece north of Peloponese (Hymn, *Apollo*, 251), and to *Cecropia* (see above, Persian), a name for Athens and *Orchomenos*. But the Attic *Cecrops* has the Arthurian or Eleusinian mystery in the Dance after the death of *Cecrops'* daughters. Their names are *Aglauros*, *אגל ערה*, *field of the naked*, *i.e.*, *bathers* ; *Pandrose*, *דרש*, *revenge*, at her shrine curses were invoked ; and *Herse*, *חרש*, *plough*, also *dumb*. Their mother was *Agraulos*, *אגר על*, *upper fort*, the citadel. The figure of *Cecrops* was sometimes painted black, a circumstance occurring in the *Ceres* of *Lebadæa*, all referred to *Night* (or the West) *i.e.*, *ליל*, "Hellas." (See last chapter.) But the Ægyptian celebrity of *Cecrops* and the *Apis-Epaphos* of the Nile, as well as the

* Otherwise *Sera* (Persian), *Cypress*. *Pasiphae*, above, is grouped with *αἰγλή*. (Hesiod, "Theog.," 89.) *Hyperion* assimilates to *εὐρυφαιφών* (Hymn, *Apollo*, 179); and *Pamphae* is grouped with the *Dioscouri*. (Pindar "Nem.," x. 92.)

Wolf in the Egyptian Hades, referred to Pandion and *Lycus* of Athens, are associations that appear to describe the *æra* of Archaic assimilation and the infancy of dynasties, separating conterminous lands and neighbour shores on the Mediterranean.

Medon, מֶדוֹן, to *divide* or *judge*, Codrus, קֹדְרוֹס, mourning, Neleus, נְהֵלוֹס, *possession*, belong to this list. Perhaps Pythagoras may also pair with Pytho on the root *Iphy*, as above. The *grasshopper* of Athens is an Oriental emblem of antiquity or old age. Cycnus, or חֲכָנִים, of aged wise men. Corybantes, חֲרֵר עֵן, *noble*, or *white-robed*, and *inspired* (B, Persian or Æolic guttural), the latter given for the same idea in the Welsh *Awn*.

Refer to the last chapter for the institutional words, Ephytæ, *Prytaneum*, &c.; on the latter, observe that *πρυτανεία* was also applied to the Bail or deposit-money paid into Court in actions at law when commenced. The root, as here stated, for Prytanes seems פֶּרֶד, *i.e.*, *Briton*, meaning *commune*; the original idea is “*scattered*” or manifold, and *ears of corn* the British emblem.

We may appropriate to the Cimric those Aramitic names for ports in the Euxine, at chap. v., Cyzicus, Paktya, Lampsacus. The district of Orchomenos, chap. iv., has also Cimric names in abundance. Add *Akrapha*, in the pass near Coronæa, referrible to גֶּרֶף, closed hand, as in “Griffin.”

At Pegasæ many have been noticed. The Anauros, יַעַר, in the case of Jason's *shoe*, applies נְהֵלוֹס, *shoe* and *river*, in true approximation, to the cognate word for river.

The Danube, Ister, is שֶׁתֶּר, hidden; the Tanais is also referred (Bythner's “*Lyra*”) to צֶעֶן, which is also the name of the river, or a border stream, of Egypt.

Hindu names are rendered by the Cimri in Minyæ for Indra (heaven); Amazon, a swarm (see chap. iv.); Dionysius, דִּי וֹנִס (chap. vii.). Pelasgi are described in that word, and its correlatives Turseni, Syren, Æpytidæ, Orgy. (Chap. iii.) *Celts*, in Magnetes, מֶגֶן, shield (from the size of the Celtic), in Ægid, and other cases in chapter v.

The following list has chiefly institutional points:—Titan, Thetis, טט, Chaldaice, טן, *mud*; Hyacinth, perhaps חא, exclamation, and קנא, *grief*.

Zeus Sebasius, or the <i>Drunkard</i> ,	סבא
Hephæstus, or <i>blow the fire</i> ,	יפה אש
Cybele of garden of Midas, a <i>rose</i> ,	חב צלה
Vulcan Moschylus, <i>drawn out</i> and lame,	משה עקל
Artemis and Retimo in Crete, the <i>broom</i> ,	רטם
Dictynnis, the <i>Dittany</i> , in rock-fissures,	דק טען
Aristæus, the <i>earth</i> ,	ארץ
Orion, any celestial <i>luminary</i> ,	אור
Athens, to <i>spin</i> ,	אטן
Argo, to spin	ארג
Hermes, a worm, or <i>road</i> ,	רמם
Orgy, a <i>stretching out</i> ,	ערג
Myth, <i>small</i>	מעט
Semele, idol	שמל
Styx, as a boundary,	*שת יחש

This list is very imperfect; as a summary of Cimric names in the preceding chapters, the reader can from them supply the deficiency.

* The boundary (Gen. xxxi. 48—53) has, among other circumstances, יגר, "horror," and an invocation to the Deity to watch.

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Suggestions on the ancient Britons In three Parts

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